

488
MUSIC: THE DEARS NAME THEIR MOST MEMORABLE ALBUMS • 44 / FILM: THE STATION AGENT • 49

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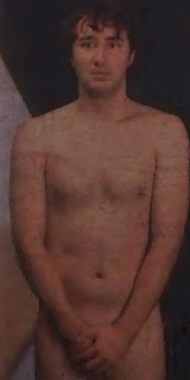
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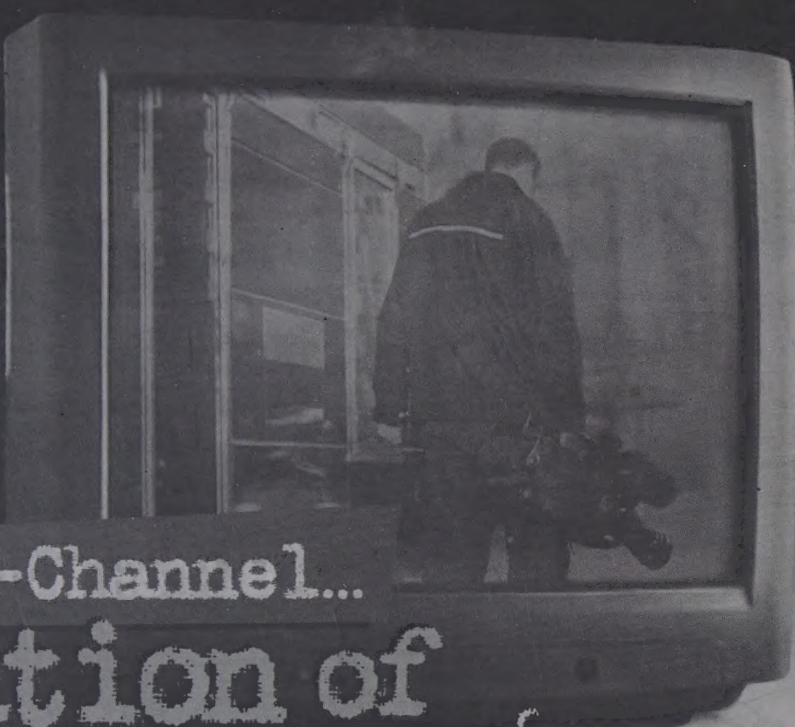
[BY PAUL MATWYCHUK • 55]

DEAD MAN TALKING

JEREMY BAUMUNG BARES HIS SOUL
FOR AZIMUTH THEATRE • 56



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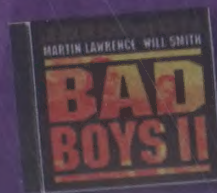
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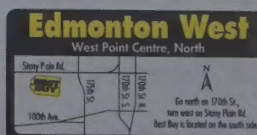
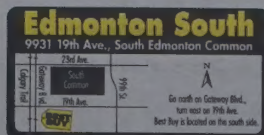
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The "actors" in Ronnie Burkett's puppet shows are only three feet tall, but it seems that no subject is too large for them to tackle. In his latest creation, *Provenance*, Burkett brings his amazing artistry to a story about art, beauty and loss. All that, plus a talking monkey! • 55

FRONT

Sexual crusader John Ince penetrates *The Politics of Lust* • 6



MUSIC

The Dears name the albums that are dearest to them • 44



FILM

Tom McCarthy trains his eye on *The Station Agent* • 49



three dollar bill

By RICHARD BURNETT

Alien-nation

Saskatchewan's senior Liberal cabinet minister Ralph Goodale is living proof that plenty of western Canadians should just pack their bags and leave this country for good.

For years, Goodale was the only MP who supported Paul Martin's original 1990 leadership bid who managed to snag a cabinet post in the Chrétien administration. For his years of loyalty to Martin, Goodale is now poised to be appointed finance minister and deputy prime minister when the PM-in-waiting

takes office in February.

So when Goodale pontificates these days, folks listen.

Except when it comes to being a big-tent leader for all Canadians, it's clear that, like most social conservatives from western Canada, Goodale just doesn't get it.

Last week the blowhard told Canadian Press that western alienation is "potentially a very dangerous thing" that threatens Confederation. I could not agree more; after all, as a Quebecer I know first-hand how alienation sows discontent. Then Goodale said western Canadians are not "sufficiently respected within Confederation [and] are not plugged into national decision-making. I see it on energy issues, I see it on agricultural issues, I see it on transportation issues, I see it on natural resources issues, where the going-in assumption on the part of western Canadians is the systems won't be fair, the deck is stacked against us."

This from the man who whines same-sex marriage will cost the federal Liberals seats out west. "I hope the

country can come to a conscientious resolution," Goodale intoned ominously.

Well, let me show up Goodale's threat by rephrasing his words.

Gay Canadians, I say, are not sufficiently respected within Confederation. They are not, to echo Goodale, plugged into national decision-making. I see it on marriage issues, I see it on religious issues, I see it on adoption issues, I see it on Canada Customs issues (read: Little Sisters), where the going-in assumption on the part of gay Canadians is the systems won't be fair, the deck is stacked against us.

In other words, if former Tory leadership candidate David Orchard felt betrayed when the right-of-centre Canadian Alliance and Progressive Conservative parties announced plans last week to merge and create the new Conservative Party of Canada, then he'd better shove over. A united right in Canada—despite good folks like openly gay Tory MP Scott Brison—is bad news for gay civil rights. Essential-

SEE PAGE 12

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No sex, please; we're skittish

Sexual activist John Ince wants to free North America from the erotophobia prison

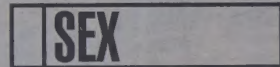
By PAUL MATWYCHUK

To the best of his knowledge, John Ince's *The Politics of Lust* is the first book with an image of pubic hair on its cover to receive widespread distribution in mainstream bookstores. And to Ince's mind, that fact only strengthens the argument he makes in its pages—namely, that North America is in the grip of a vast yet completely unacknowledged (and in many cases unconscious) fear of sex. He calls the phenomenon “erotophobia,” and if you believe his arguments, our unease over the subject of sex has had done nothing but create a culture of self-perpetuating shame, censoriousness and political and legal hypocrisy.

Ince admits his claim that our society needs to be more sexualized seems a little counterintuitive; after all, we're living in a world where you can see Britney Spears kissing Madonna on the front page of every newspaper, where *Maxim* magazine is the biggest publishing success story of the last 10 years and where any homeowner can access explicit Internet porn at the click of a button. “[Curmudgeonly CBC commentator] Rex Murphy did a piece on me and he said exactly the same thing,” Ince says over the phone from Toronto. “He had this great line: ‘Erotophobia, exclamation mark! Erotophobia, exclamation mark! There are not enough exclamation marks in the known universe to express my recoil from such a reality-impaired concept! Just look around you!’ But my argument is this: the media completely misrep-

sents sexuality. What paid professionals do to get attention or cash is not representative of what's going on in the average bedroom—or the average mind. And to conclude from the media that we are sexually liberated, I believe, is false.”

Ince would even argue that *Maxim* and other “lad” magazines, which specialize in racy but non-explicit photos of nubile starlets, actually represent a step backwards as far as media portrayals of sexuality are concerned. “You will not find images of genitals in most publications,” Ince says. “You will not find images of genitals in the mainstream news.... When erotic art pieces are shown in mainstream newspapers, there are censorship bars across the genital portion. I just did an interview with Antonia Zerbisias, the media reporter for the *Toronto Star*,



and I argued that this was a violation of journalistic ethics—the first principle of journalism is to tell the whole story, even when it's unpopular. Journalists are supposed to be against censorship, and so I think there's something preposterous about journalists overtly censoring their own images. But I think something even worse is going on here—that genital censorship is part of the system which imprints a phobia about genitals onto viewers. And it's completely non-cognitive.”

THE EVIDENCE Ince uses in his book to back up his arguments is a persuasive synthesis of scientific studies, news stories, legal cases, social observation and the occasional personal anecdote. Like most people, Ince experienced all sorts of negative messages about sex during his childhood—he tells the story, for instance, about the time his mother freaked out when she

caught him “playing doctor” with a girl from the neighbourhood, an emotional display that confused Ince more than it enlightened him. He managed to grow up with a fairly healthy attitude toward sexuality, but he didn't become politicized on the subject until the early '80s, when he was working as a lawyer in Vancouver.

“I never would have gotten into this,” Ince says, “if a guy hadn't walked into my law office and said, ‘The government is opening my

THE POLITICS OF LUST



mail.’ And I thought, ‘Whoa—another one of those paranoid types.’ So I asked him how he knew they were opening his mail, and he produced a letter on government stationery telling him, ‘We are opening your mail.’ And they weren't looking for heroin, and they weren't looking for guns—they were looking for images of adults have consensual, loving, non-violent sex, which had been prohibited as a dangerous commodity ever since 1867. My life changed at that point.”

Ince accepted the case and succeeded in getting the law struck down—one of the first laws to be

declared unconstitutional under the new Canadian Charter of Rights and Freedoms. But Ince remained fascinated by the question of why the government would go to such lengths to prevent individuals from having access to sexual images. “The reasons they gave were incoherent,” Ince says. “And I wasn't used to seeing intelligent prosecutors and judges and senior ministers of the Crown be incoherent about important issues. If you asked them to dissect a mortgage or analyze maritime law, they could be crisp and efficient, yet when sex was an issue, they resorted to absurdly vague terms.”

AFTER HIS VICTORY, Ince only became more and more immersed in his investigation of what he eventually dubbed the “sexual hush”—society's extreme discomfort with any open discussion or display of sexuality. The absurdity of that discomfort became even clearer to Ince when he opened *The Art of Loving*, a Vancouver “erotic arts centre,” a sort of one-stop sexual emporium which hosts erotic art exhibits and “better sex” seminars and sells sexual books and toys. Municipal zoning laws forced him to locate the business in a remote part of town far away from any schools, Citibank refused to give him merchant credit card services because of the nature of his business, and the Bard on the Beach festival refused to allow an ad for his business in their program (even though, as Ince points out, they were performing *Pericles*, a play about child prostitution).

Ince sees erotophobia as a purely conditioned phenomenon, and he has little patience for the Mrs. Lovejoys of the world who argue that we must regulate sexual images and sexual talk in order to protect the innocent eyes and minds of children. “I

SEE PAGE 9

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PROVINCIAL AFFAIRS

Tories keep info for privatization report private

EDMONTON—In March 1994, a year after Ralph Klein's government took office, MLA Steve West made the following statement in the legislature: "There isn't a government operation, a government business, a Crown corporation that is as efficient as the private sector—and indeed they're 20 to 40 per cent less efficient. You don't have to do a study."

West was talking about saving money by privatizing government services. And a little over a year later, after becoming the province's transportation minister, he did just that, putting private contractors in charge of maintaining Alberta's 15,000 kilometres of primary highways. In the eight years since the move was made, Klein's Tories haven't taken their feet off the gas pedal on the road to privatization. But nobody really knows how effective many of the province's privatization efforts have been. Enter the University of Alberta-based Parkland Institute, which recently released a study that concluded the privatization of liquor stores didn't really benefit the average Albertan.

A funny thing happened to researcher Lisa Prescott, however, on the way to writing her report, *Unaccountable: The Case of Highway Maintenance Privatization in Alberta*. Because of confidentiality issues that occur when the government deals with private contractors, plus constant departmental reorganizations, Prescott couldn't get the information she needed to develop any firm findings. "If the privatization of highway maintenance is any example," she writes in the executive summary of the study, which was released last week, "it appears the government has failed to put in place adequate means for assessing in a publicly accountable manner the success or failure of these experiments."

KPMG Consultants did look at the privatization of highway maintenance in 1997, but that was too soon after the change to draw any conclusions. In 2001, KPMG did another study for Alberta Transportation, but it was never released to the public and Prescott wasn't allowed access to all of its materials for her work. She did find Alberta Transportation to be "very co-operative in sharing information," yet Privacy Act restrictions limited what she could see.

Moreover, because the branch of government in charge of primary highway maintenance has been "chronically" restructured over the past eight years—duties shifted from the Ministry of Transportation and Utilities to the Ministry of Infrastructure in 1999, then to Alberta Transportation in 2001—accounting systems have changed as well. Which, after struggling to connect the dots, led Prescott to the recommendation that "The reorganization of government ministries or their reporting and accounting practices should be accompanied by a document clearly outlining the nature of

the reorganization and the steps necessary to make pre- and post-reorganizational comparisons."

Citing the 2001 KPMG study, Alberta Transportation spokesperson Leanne Strangeland told the *Edmonton Journal* that highway privatization saves the province \$53 million a year. But with the Alberta government controlling the information needed to evaluate "the success of its experiment," and considering contradictory evidence from British Columbia that found privatizing highway maintenance led to "significantly higher costs," Prescott remains unconvinced. "Albertans deserve policies based on more than faith," she writes. "They deserve policies whose outcomes can be measured and which are publicly accountable." —DAN RUBINSTEIN

FEE ENTERPRISE

EDMONTON—Hey, Alberta taxpayers! Tired of all those bastard homeless people out there leeching off the province's shelter system? Well, apparently Seniors Minister Stan Woloshyn is, having suggested last week that welfare recipients, the working poor and people collecting benefits for severe handicaps should have to pay to stay in shelters.

Under Woloshyn's proposed structure, a portion of the fee paid by a shelter client would be set aside in a trust fund, which would be given back to the person when they leave, to be used to pay the damage deposit on an apartment. Woloshyn suggested that the fee would be a percentage of the shelter user's income, somewhere in the ballpark of 30 per cent.

In an interview with the Canadian Press, Woloshyn, whose portfolio includes housing, asked, "When we pay \$700 for a mat or a bed in a shelter, and \$850 to an AISH [Assured Income to the Severely Handicapped] recipient who is using that mat or bed, should he or she not give a portion of that for using the room? If you make \$8 to \$10 an hour and live in a shelter, why wouldn't you

put some of that towards accommodation?" Homeless people who don't work and aren't collecting any form of provincial benefits wouldn't be asked to pay.

Unsurprisingly, the proposal sent waves of disgust throughout the social work community. Many are concerned that the proposal will keep even more people out of Edmonton's already overburdened shelter system, which was in such high demand last winter that many homeless people were forced to sleep in LRT stations to escape the cold. "Homeless shelters are not the Grand Hotel and people who wind up sleeping on a dorm cot are not there by choice," Ele Gibson of the Bissell Centre said to the *Edmonton Journal*. "Woloshyn seems to look at it as if these people are abusing the system."

But of course, the proposal has garnered the full backing of the Canadian Taxpayers Federation. According to the CTF's Alberta director John Carpay, there's a strong silent majority across Alberta that resents the vocal minorities who want to spend the majority's money on social programs. "People have to learn that things in life are not free," he told the *Journal*. Gee, John, I think more than a few homeless people out there have already learned that lesson the hard way. —CHRIS BOUTET

EVENTS

The anarchist book-look

EDMONTON—Amongst all of the booksellers, fiery speakers and 'zine folk at this weekend's second annual Edmonton Anarchist Bookfair, one sex-toy specialist will, er, stand out. "We're trying to flesh things out a bit more," explains local anarchist Donny Osler.

The fair's mix of the political and the personal meshes with anarchist thinking, organizers say, and is reflected in this year's expanded workshop schedule. The fair—which runs from October 24 to 26 at the Queen Alexandra Community Hall (10425 University Avenue)—is needed, they say, because fewer and fewer bookstores carry anarchist material as Edmon-

ton's book scene is continually shaped by corporate chains. "We're providing the city with an alternative to Chapters," says Osler, a 25-year-old restaurant employee who feels the "big blow" since last year's inaugural fair was the closure of Whyte Avenue alternative bookstore Orlando (although part of its collection later resurfaced at Audrey's Books on Jasper Avenue).

Books by the world's most celebrated anarchist author, Noam Chomsky, will be available, as will works by lesser-known writers like Hakim Bey, bell hooks and Lorenzo Kom'boa Ervin. The titles will come from publishing houses such as Montreal-based Marginal Press and Kersplubedeb, as well as AK Press in Berkeley, California. The fair will also showcase the community-based ideals behind anarchy, says Osler, dismissing misperceptions that the ideology appeals only to punk rockers or violent thugs. "Any system that seeks to exploit others or the planet, we're opposed to," he says. "Anarchy is about living freely or freely making choices that affect our lives."

Last year, about 300 people attended, and Osler would be happy to see 500 turn out this year. It starts Friday night with speaker Jaggi Singh, a veteran Canadian activist who has attended (and been arrested at) several protests against global free trade. Singh's speech, "No One Is Illegal: Anarchy, Borders and Global Apartheid," will focus on his work with Montreal's Arab community, which Osler says has seen about 100 Palestinians deported since the September 11, 2001 terrorist attacks.

A workshop on stenciling and guerrilla media will discuss graffiti and taking back public space. "I'd say graffiti is good," says Osler. "It's nicer to look at things that are created instead of some crappy blank wall." The anti-white privilege workshop, meanwhile, will tackle racism—"confronting different ways white folks are privileged in ways they hadn't thought of."

For more information, e-mail bookfair@graffiti.net or call GAY-FOLX. —MURRAY SINCLAIR



vue
point

BY DAN RUBINSTEIN

No logo

Whenever I read newspapers and magazines, I usually don't even notice the ads. Occasionally, however, I need to find a specific ad. So I grit my teeth, roll up my sleeves and dive in. But last Saturday, hunting through the *Edmonton Journal* for an ad prepared by the union representing striking A-Channel workers, I had no luck. Turns out the ad didn't run.

The ad did appear in the *Edmonton Sun* last Sunday, it's supposed to run in *The Gateway* and *SEE Magazine* and it's on page two of this issue of *Vue*. Why, then, wouldn't the *Journal* print the ad, which asks viewers to tune out until management makes good on its "broken promises" about wages to A-Channel employees? Well, it might have something to do with a letter from the law firm McLennan Ross, solicitors for the station.

Vue received the same letter that was sent to media outlets throughout the city, in fact, it arrived at our office the same day as the ad. "We consider the contents of any such advertising to be defamatory, slanderous and libelous," Gerhard J. Seifner wrote. "There are also copyright infringements. Anybody publishing this material will be sued."

The letter sparked a flurry of discussions between local ad departments, media lawyers and the Alberta Federation of Labour, which is doing some communications work for the Communications, Energy and Paperworkers Local 1900, the strikers' union. After a few minor changes—the A-Channel logo was obscured and statements were prefaced with phrases like "Employees believe" and "From their perspective"—the ad was deemed legally acceptable by most of the city's media outlets.

"This is the first time in my experience that a threatening letter has been sent by an employer," says AFL communications director Gil McGowan, whose job involves helping unions buy ads during labour disputes. "So in that respect it's unusual. But it's not surprising, given the strategies the A-Channel has adopted in this strike. They've threatened to sue several times. They're using the courts as a tool to wear down the union and break the strike."

"It's a huge irony," he continues. "You have a media company whose job it is to get information out to the public, and now they're using the courts to stop information from getting out. From our perspective, that's an infringement on the right to free speech. We don't want to see this as a precedent in Alberta. If the A-Channel can muzzle its workers, then you can bet other employers will try to do the same." ●

Ich bin ein Frankfurter

Getting my book on and hating Dubya too at the Frankfurt Book Fair

By CHRIS WANGLER

For the most part, Frankfurt is a dump. I would know. Back in 1998, when France won the World Cup, I spent three months as a *Zimmermädchen*, or chambermaid, at a hotel in Aschaffenburg. Because the city was only 60 kilometres from Frankfurt, I visited "Mainhattan" five or six times. I grew to hate its terribly un-German qualities, like its skyscrapers, Irish pubs and American-style homelessness. Today it remains the only city in Germany where you can see heroin and crack junkies getting high inside the infamous Bahnhof. Before going, better read the relevant "Dangers and Annoyances" section in Lonely Planet's *Germany* book.

But if you know a little about German *Kultur*, as I presume to, Frankfurt is interesting. Goethe, Germany's greatest writer and the first ambassador of world literature, was born there. And while Munich boasts most of the country's publishing houses, Frankfurt is only 30 kilometres away from Mainz, where a humble printer

named Johannes Gutenberg used movable type to print vernacular bibles back in the 1450s, in the process changing the world forever. Add to this Frankfurt's role as an international conference centre and you've got an ideal setting for the most overwhelming spectacle I have ever witnessed: the **Frankfurt Book Fair**, which ran from October 8 to 13.

The numbers were staggering: 288,000 visitors came to look at 330,000 titles displayed over an area of 170,000 square metres (or about 26 soccer pitches). In 2002 the trade in international rights and licenses, still considered the focus of the fair,

totalled about 600 million Euros or \$900 million Canadian.

More than 100 countries were represented, with Russia as the guest of honour. Around the city and in the suburbs, 2,000 or so readings, awards ceremonies and press conferences took place, which were covered by every branch of the German media and many others from elsewhere.

To the uninitiated, like me, the whole thing felt like an Andreas Gursky photograph, in which the individual all but dissolves in the expansive spaces and endless human traffic of the postmodern condition.

WHAT MAKES the massive scale of the event all the more remarkable is

BOOKS

Tom the
DANCING
BUG

by
RUBEN
BOLLING

DID YOU KNOW?

this week-- the **WORLD SERIES**

YES, IT'S THE NATIONAL PASTIME, PROVIDED YOU DEFINE "PASTIME" AS SOMETHING ONLY A FEW SPORTS NERDS AND NOSTALGIA-ADDLED NOVELISTS CARE ABOUT. AND YES, IT'S THE WORLD SERIES, PROVIDED YOU DEFINE "WORLD" AS THE GOOD OL' U.S. OF A.!!



The Cleveland Indians lost the 1997 World Series because Linda Essing, of Akron,

Ohio, jinxed them at a crucial moment, asking her husband, "Are you taking out the garbage tonight, or what?"

THE CURSE OF DAVID CARUSO?

The highly lauded cast of "NYPD Blue" has never won a World Series!



ARCHIVAL FILM ANALYSIS REVEALS THAT UNTIL 1970, THERE WAS A STRICT "SUIT AND TIE" DRESS CODE FOR FANS!

GIL MEDOUGALD WAS SUSPENDED FROM THE 1956 WORLD SERIES FOR COMPETING SOBER!



THANKS FOR NOTHING, MON AMI! America has competed in 98 World Series, yet France has not aided us in a single one!



ARE TODAY'S PLAYERS SOFT?

PUD REILLY WAS NAMED WORLD SERIES M.V.P. IN 1907, PITCHING ALL NINE GAMES & BATTING .873... WHILE SUFFERING FROM SYPHILIS-INDUCED DEMENTIA!



REALITY RATINGS BONANZA!

Fox invigorated the series when it reintroduced the previously eliminated Zack, from "Paradise Hotel," during Game 3.



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Haiku Horoscope

ARIES

(Mar 21-Apr 19)
Your career will bounce
To fantastic new heights on
Rubber breast implants



LIBRA

(Sept 23-Oct 22)
On second thought, the
Advice I gave you last week
Was meant for your dog



TAURUS

(Apr 20-May 20)
Chapped lips a bother?
Keep your face moist by gnawing
Your enemy's bones



SCORPIO

(Oct 23-Nov 21)
You probably have
A case of athlete's foot and
Not the stigmata



GEMINI

(May 21-June 20)
Love and happiness
Will enter your house this week
While you are away



SAGITTARIUS

(Nov 22-Dec 21)
Whoever said that
Wolverines ruled the planet
Was out of his mind



CANCER

(June 21-July 22)
It's time to build new
Relationships instead of
Tearing down old barns



CAPRICORN

(Dec 22-Jan 19)
Take one last look at
Your cellphone before I smash
It into your face



LEO

(July 23-Aug 22)
You have released me
The genie of the chip bag
Now throw me some dip



AQUARIUS

(Jan 20-Feb 18)
Mythological
Odin gave his eye to see
You will drink soda



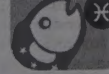
VIRGO

(Aug 23-Sept 22)
Take your victories
Where you find them, in this case
In your wildest dreams



PISCES

(Feb 19-Mar 20)
Don't take things at face
Value—those wolverines are
Smarter than you think



by Jonathan Ball, Registered Fraud, www.jonathanball.com

the sorry state of Germany's book publishing industry, now as lifeless as her feeble economy. Although U.S. book imports jumped 35 per cent from 2002 to 2003, new title production is down seven per cent—a disconcerting figure since, proportionally, Germany publishes far more titles than most other countries. More seriously, more than 200 independent bookstores have closed in the last two years and book revenues are down about three per cent this year.

In response to this crisis, event organizers took measures to make this year's *Buchmesse* more consumer-friendly. These included opening the fair for an additional two hours on Friday night, and, in an unprecedented move, forcing publishers to place their books on sale to the public all day Monday. Traditionally, the first three days of the fair are for publishers and media only, and the books on display are not for sale.

The English-language publishers, who gather in Hall 8, were pretty pissed off. The majority come only to buy and sell rights, then leave. Besides, many were already livid about the highway robbery measures taken by the local hotels, which double or triple their rates during the fair and often require a minimum stay of one week. For my part, I stayed at a delightful hostel in Bad Homburg, about 20 minutes away on the breezy S-Bahn. Trains, incidentally, whether long-distance or short, are bar none my favourite part of German everyday life.

LUCKILY I HAD a purpose at the fair: to represent my company, Lone Pine

Publishing, where I edit ghost story books. We didn't have a stand, but I had to meet with an English gentleman about selling one of our books in the U.K. To get some perspective on the whole rights thing, I read the daily fair reports published by *Publishing News* and *The Bookseller*, two British trade magazines.

I quickly discovered that British and American publishers tend to be more interested in Woody Allen tell-alls and Justin Timberlake autobiographies than the undiscovered masterpieces in the international halls, which litter the corridors like so many unwanted jewels on the streets of El Dorado. Perhaps this is inevitable in the global publishing scene, where English-language bestsellers such as *Harry Potter 5* command the ultimate respect, regardless of literary merit. Not to say that books from unusual places don't succeed. Brazilian writer Paulo Coelho, for example, set a record by signing 56 translations of his novel *The Alchemist*.

BUT BEHIND ALL THE HOOPLA and hot authors, this book fair had a strongly anti-American drift. The cover story for *Der Spiegel's* annual Book Fair Special focused on translations of popular anti-Bush titles. And as I strolled around the fair, which took four exhausting days, I saw Michael Moore's books in a surprising variety of translated editions, such as *Korkade Vita Män*, which is Swedish for *Stupid White Men*. Near the end of the fair, at an invitation-only gala, Watergate-breaker Bob Woodward announced intentions to

publish a book on the Iraq war. (No, this lowly reporter was not invited.)

The high point of all the Bush-whacking came when Susan Sontag arrived to collect the prestigious Peace Prize, handed out every year by the Association of German Booksellers and Publishers. Sontag is the revered American novelist, essayist and filmmaker who made major waves in 2001 when she spoke out against the American government, in the *New Yorker* no less, only weeks after the 9/11 attacks.

Seeing Sontag speak, both at the press conference and at the award ceremony, reaffirmed my confidence in the power of the public intellectual. Still razor-sharp at 70, she offered some brilliant criticisms of American foreign policy, especially as it relates to Germany and Europe. But she also waxed a bit sentimental, admitting to a lifelong love of German literature, albeit only in translation. "I am the world's greatest Germanist," she declared proudly, "who can't speak a word of German." Everyone laughed.

BY THE END of the *Buchmesse*, I felt a little like Gulliver in Broddingnag: two inches tall. But I promised myself to return every year. My favourite memory, if I had to pick one, wasn't at the fairgrounds. In recognition of the guest country Russia, the Schirn Art Gallery put on an incredible exhibition entitled *Dream Factory Communism: The Visual Culture of the Stalin Era*, which shattered every notion I held about socialist realist art. The massive, colourful paintings in the show, with ridiculous titles like *Stalin and the Muses*, were commissioned as Utopian visions of the peerless communist future, then reproduced, like our advertising, via the mechanisms of mass culture. Given the state of the international book trade, which increasingly delivers More of the Same to all the disparate peoples of the world, it seemed like a perfect metaphor. ☉



Susan Sontag

Annie Lebowitz

John Ince

Continued from page 6

think whenever the 'kid card' is played, it's usually a rationalization for adult fear," Ince says. "But it's a very powerful rationalization that will always resonate with large segments of society, so it's always the first one that's used.... And yet we do little to shield our children from all the negative aspects of life—from killing, from savagery—so why should normal, loving, healthy sexuality be excluded from that? There's no evidence I've ever seen that would rationally suggest that [denying them that exposure] would assist children. I believe the reason we don't expose children in that way is because we have this idea that children are asexual, and that any exposure to sex would somehow tarnish their childhood. But I think that's bogus. I wouldn't advocate exposing kids to hardcore S&M, but if it's loving and reciprocal, I have no problem with it. In our store, we have no rule that says children can't come into our store—our position is that anything we show in our store is healthy and natural.

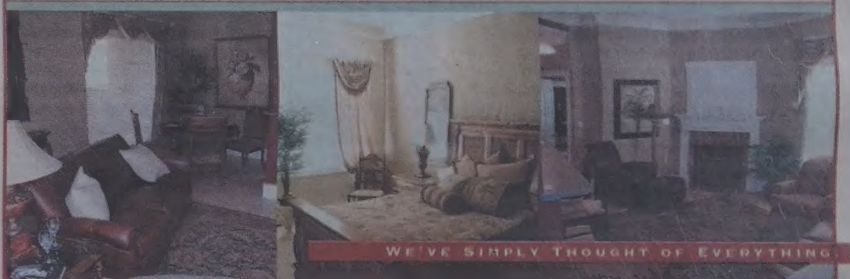
"Teens are denied a whole lot of real information about sex as well," he continues. "Their main source of information is either the sensational media or their ignorant peers. It's a very unfortunate situation. There are a lot of women who have very unhappy first-time experiences with sex. They're rushed, they're clumsy. Frequently they're drunk

because they have shame about what they're doing and they're unprepared, so they numb their feelings. It's all part of the whole phobogenic cycle: if you deny children the information that would allow them to play with sex intelligently, they play with it in a very dangerous and unpleasurable way."

A MORE HONEST, mature and empowering approach to sex education is only one of the changes Ince prescribes as a way of combating erotophobia. He wants an end to all laws that place limits on private, consensual sex—and that includes "bawdy house" laws and anti-prostitution statutes as well as obscenity laws, customs regulations and laws forbidding public nudity. "And I wish the mainstream media had more reporters covering these issues," he adds. "There's not a single daily newspaper in Canada that has a reporter covering the sex beat. You have niche reporters on film, gardening, cars, but no one doing that kind of specialized coverage. I think the more those journalists talk about those issues, the more sex will become normalized and it will go through a process exactly like that of racial desegregation.... I think in 30 years, people will look back at some of the practices that are prevalent today and go, 'Why was everyone so freaked out?'" ☉

John Ince will be appearing at the Strathcona branch of Chapters on Wednesday, October 29 at 7pm. His book, *The Politics of Lust*, is available through Pivotal Press.

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media
jungle

By DAN RUBINSTEIN

The Straight story

On Thursday, October 23—the day this issue of *Vue* hits the streets—the Jack Webster Foundation will hand out British Columbia's most prestigious journalism awards at the Bayshore Resort and Marina in Vancouver. The *Georgia Straight*, Vancouver's alternative newsweekly, was nominated for a pair of awards: Charlie Smith was nominated for a Business, Industry and Economics Award for his piece "Olympics Inc." and Ben Parfitt was nominated for a Science and Technology Award for "Fish and the Forest." While we didn't know at press time if either writer won, the *Straight* has received six Websters since 1994, not counting the lifetime achievement award publisher Dan McLeod received in 1998.

Those accolades aside, the Liberal government in B.C. recently determined that the *Straight* may not technically be a newspaper, which means the *Straight* could face a bank-busting \$1 million tax bill by year end. A firestorm over the assessment exploded on October 9 when the newspaper, or whatever you want to call it, ran a front-cover story calling this episode the biggest threat in the *Straight's* 36-year history. "It appears driving our province's social structures into a ditch is not good enough for the premier," McLeod wrote about Gordon Campbell. "Now he must silence the only newspaper that dares to criticize his mean-spirited policies."

Under the B.C. Social Service Tax Act, newspapers do not have to pay sales tax on printing costs. But to qualify as a newspaper, the content of a publication must be at least 25 per cent "editorial." Because a B.C. auditor decided that the *Straight's* Time Out listings—weekly listings of events in and around the city—were not "editorial," the paper was told it had to pay around \$250,000 in annual taxes dating back to 2000. Even though the *Straight* protested, arguing that its listings include recommendations from critics and are not linked in any way to advertising, its first payment was due on October 15.

Now here we must backtrack. On October 10, a day after the *Straight* issued its plea for support and began generating mostly supportive media coverage, B.C. Revenue Minister Bill Barisoff made the following statement in a press release: "Clearly the *Georgia Straight* is a newspaper, yet it is not treated as a newspaper under the current policy. Accordingly, the premier has asked me, together with the Minister of Finance, to review this policy and how it is applied in order to solve this problem."

Case closed, right? No back taxes, no trouble? Well, not so fast. Until

McLeod received a phone call from B.C.'s deputy minister of provincial revenue Chris Trumpy on the morning of October 15, he still thought a payment was due within a few hours. "At first, he said we do not have to pay the assessment today," McLeod wrote about Trumpy's call in an e-mail to his staff. "It took several questions before I was satisfied that they would not be pursuing this particular assessment, although he would not say so directly."

Okay, so now it's a done deal, right? Regardless of whether it was a bureaucratic mix-up or a government attempting to silence or scare a critical voice, it's over? Well, again, not so fast. Reached at his office by *Vue* late last week, McLeod wasn't quite ready to bust out the bubbly. "I thought it was over," he said, "but it turns out it's not."

McLeod is concerned that the policy review the province is conducting, which should be completed by mid-November, may conclude the *Straight* isn't a newspaper after all. He thinks the premier rode in on his white horse to save the day only because of all the heat being generated over this controversy. And now McLeod isn't sure how to proceed. If he maintains a pressure

THE GEORGIA
straight
WALDO'S NEWS & ENTERTAINMENT MAGAZINE

B.C. LIBERALS HIT STRAIGHT WITH MILLION-DOLLAR FINE

The *Journal* has been found to have a higher impact than its British counterpart, *Journal of the Royal Society of Medicine*. The *Journal* has been found to have a higher impact than its British counterpart, *Journal of the Royal Society of Medicine*. The *Journal* has been found to have a higher impact than its British counterpart, *Journal of the Royal Society of Medicine*.

campaign to help save his paper and the government ultimately rules in his favour, he'll look like whiner for crying foul when the danger was already over (a perception the daily *Vancouver Sun* is pushing). Yet if he backs off from publishing more stories and sending out more news releases, he's worried the government might try to slip another tax bill under his door.

"I have a little bit of sympathy," McLeod said. "Maybe they have to get their bureaucratic ducks in a row. But after really looking at it, I still think they have evil intent. I think the *Georgia Straight* is a newspaper, even under the current definition in the policy—and they're not admitting that. They're only admitting it's a newspaper in the colloquial sense. All the bureaucrats have to cover their asses. But at the same time, if they really do have the intention to close us down, I shouldn't be slacking off."

Although the Straight's straits did receive decent coverage in the *Globe and Mail* and on CBC, it really hasn't become a national story—which is sur-

prising, considering how much play stories about media tend to get in Canada. But in Vancouver, it was big news. The broadsheet *Sun* and tabloid *Province*, Vancouver's two CanWest-owned dailies, both covered the news and ran opinion pieces as well. *Sun* political columnist Vaughn Palmer, in fact, came to the *Straight's* defence. It is "clearly and obviously a newspaper," he wrote. "If a regulation can be reasonably construed to say it is not, then the regulation is an ass and should be rewritten."

But the *Sun* didn't exactly marshal all of its forces in support of the *Straight*. In an editorial that sided with the *Straight's* stance that it shouldn't have to pay the tax, the newspaper said McLeod's "assertion that the Campbell government wanted to silence an opposition voice is silly.... The *Straight* is just not that important—and it is certainly not the only newspaper, or the most effective one, reporting and criticizing government performance. Indeed, any day that Gordon Campbell's worst problem is a story in the *Straight* is likely to go down in his diary as a good one." The *Sun* also talked about other small papers that have to pay taxes in B.C. and lambasted McLeod's "self-serving rant" for portraying this as a David-and-Goliath struggle when the *Straight* is a multimillion-dollar operation.

Fine, fair comment. The *Sun* can defend its own political coverage while criticizing McLeod for playing the martyr card. But I wonder how much of the *Sun*'s position is the result of McLeod's opportunistically using this exposure to get in a few timely digs at CanWest. In a Q&A that ran in the same issue as his initial front-cover article on October 9, the *Straight* pointed out that CanWest doesn't have to pay sales tax on its advertising-driven New Homes sections. It also mentions a few connections between CanWest and the B.C. Liberals: the company donated \$30,000 to the party over five months in 2001 leading up to a provincial election, and last month Vancouver's top CanWest official Dennis Skulsky and Gordon Campbell "were standing together at the corner of Georgia and Bur-

at the home of Georgia and her husband, who were seen on the city streets hawking copies of the *Vancouver Sun*." (McLeod wasn't the only one taking potshots. *Terminal City*, a much smaller Vancouver alternative weekly, ran its own responses to the *Straight's* Q&A, attacking the paper for not featuring enough news in its fat, ad-laden issues—which would take care of the 25 per cent "editorial" content rule without debating definitions.)

On the surface, it might not make sense for McLeod to swipe out at CanWest when the B.C. Liberals look like the big foe. But as he told *Vue*, "With any big crime, you look at who has the most to gain when you're looking for a motive. CanWest has the most to gain." McLeod argues that if the *Straight* disappeared, CanWest would be able to charge significantly higher advertising rates at all of the community weeklies it owns in the Vancouver area. "I'm just pointing this out," he said. "People can draw their own conclusions."

In the meantime, McLeod is going to continue phoning government officials seeking a final answer. And he's trying to line up a hefty loan, just in case. ①



infinite lives

By DARREN ZENKO

Going Hollywood

Every time a new generation of videogames comes along, there arrives with it an increase in talk about how games are going to become more like films. Even in the bygone days of primitive screen iconography, when players (or even "experiencers"—ugh) were supposed to get their blood angrier up when the evil Pile of Red Rectangles caused bleeping, blorping trouble for the heroic jagged Mass of Blue Squares, creators and promoters desperate to legitimize their young artform would promise the punters that their games were "like playing a movie."

Big problem: "playing a movie" can be pretty boring, a fact the producers of last decade's crappy "interactive CD-ROMs" and whatnot learned through the wonders of bankruptcy. Games need to be games, not simply a series of film clips you need to overcome various challenges to see. If that were something folks would enjoy and pay money for, you can bet the promotional geniuses of the early movie industry would've set up an exhibition system whereby audiences would have to select a champion to arm-wrestle or slap-fight the projectionist before he'd switch reels.

But what about movies that are "like watching a videogame"? Well, take any action movie and there you have it: the familiar videogame rhythm of expository scenes broken up by long stretches of fighting and chasing. If anything, the rise of videogames simply gave critics a handy new metaphor to describe what blockbusters were already

doing; the only movies I can think of offhand that recreate the essential experience of videogames—i.e., doing the same shit over and over until you get it right—are *Run Lola Run* and *Groundhog Day*. Even movies based directly on videogames—an almost uniformly crappy subgenre consisting of titles like *Super Mario Brothers* and *Tomb Raider*—have been terrible for standard filmic reasons: terrible scripts, poor direction, bad ideas in the first place, not because they were too videogamey.

House of the Dead, soon to be out of theatres, somehow managed to be bad for both reasons. Director Uwe Boll was clearly aiming to showcase his zombie flick's videogame roots—even to the extent of including screenshots from the game to highlight the action—which only adds another layer of absurdity to an already stinky film. Example: the heroes get their guns and ammo from a wooden crate. Now, in videogames it's common for a huge man-sized shipping container to contain nothing but six shotgun shells, say, or a single packet of Band-Aids. Here, the opposite occurs: a smuggler has a big crate with a false layer of frozen salmon concealing a smaller crate. Inside that crate is a false layer of bootleg Cuban cigars concealing a cache of illegal weapons. The gun compartment at the centre of this Russian nesting doll of contraband is about the size of a picnic cooler, but in the ensuing obligatory "loading up" montage—KA-CHIK! KLA-KLACK! SHINK! CHURK-CHURK!—the characters manage to equip themselves with the full clichéd action-game armamentarium: knife, big knife, pistol, shotgun, machine gun, sniper rifle, grenade launcher. Fanboys who cry out for game movies to be "true to the source material," be careful what you wish for!

I have higher hopes for *Spy Hunter*, which is set to begin filming next year; the filmmakers' best chance of creating something entertaining is if they make watching the movie like watching someone play the game. For those of you unfamiliar with *Spy Hunter*, it's an '83-vintage game in which a James

Bond-style transforming supercar drives real fast and shoots bad guys' cars. It was recently remade and became a big hit, prompting an upcoming sequel in which the "Interceptor" will add snowmobile, dirtbike and monster truck transformations to its existing repertoire of speedboat and racing bike.

So what gimmicks will they add when they put Dwayne "The Rock" Johnson behind the wheel in Summer '05? That's all I care about, and that's all audiences will care about too. In *Spy Hunter*, the car is the star; it's all about screaming, straight-ahead superspeed vehicle combat that doesn't even pause for breath when the asphalt reaches the beach. In this case, the more it's like a videogame, the better, because every moment it's not like a videogame it'll undoubtedly be a smug, gimmicky super-spy movie starring The Rock. If *The Matrix Reloaded* got everybody excited about a 14-minute chase scene, why not go all the way? Imagine Spielberg's *Duel*, except the commuter has an armed-to-the-grills shape-shifting future-moblie and there's, like, 300 evil trucks instead of one!

I feel the same way about *Crazy Taxi*, in which spastic, indestructible taxicabs hurtle over traffic (and buildings) in order to get their incredibly picky fares to the airport in, like, 10 seconds. I say the more "videogame" it is, the better; not because 90 minutes of gameplay footage would make a good movie—it sure wouldn't—but because it would be better than the alternative. Just listen to how Mark Altman, president of producer Mindfire Entertainment (which was also responsible for *House of the Dead*), explained his concept for the film to the *Hollywood Reporter*: "We see this as a fun, PG-rated comedy that blends the action and car crashes of *The Fast and the Furious* with the drama of HBO's *Taxicab Confessions* and the comedy of *Rat Race*."

Ugh! ☹

NEXT! Horror movies based on games based on horror movies: will the circle be unbroken?

Jane Siberry
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WEDNESDAY, OCTOBER 27
10:00 PM

EVENTS

Meet **PHYLLIS HINZ & LAMONT MACKAY**, authors of **RECIPES FROM THE ROAD**, an account of their travels in a motor home through North America.
Wednesday October 29 at 12:00-1:00PM

LOIS SIMMIE reads from her new novel **WHAT I'M TRYING TO SAY IS GOODBYE**, and **J. JILL ROBINSON** reads from her new collection of stories **RESIDUAL DESIRE**
Thursday October 30 at 7:30PM

HEAR **LYNN AXWORTHY**
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ly, Goodale is saying that supporting gay rights is death at the ballot box

Meanwhile, stateside, Ed Gillespie, chairman of the Republican National Committee, said last week that gay activists are guilty of bigotry when they support same-sex marriage against the wishes of traditional family-values Americans, hinting that the GOP will promote opposite-sex marriage in George Dubya's 2004 re-election platform.

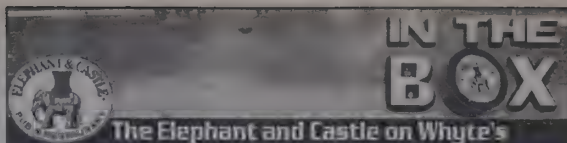
But I have news for the likes of Goodale, Chrétien, Gillespie and Bush: trampling over the rights of their gay citizens—figuratively lynching taxpaying homos like Matthew Shepard, who was literally lynched at the hands of two straight thugs five years ago this month—is a surefire way to lose votes. Maybe not enough to lose an election, but enough to lose their integrity.

Because, at the end of the day, I believe in the inherent fairness of all Canadians, even straight ones. When it comes to making our voices heard, I like to think

hard-working folks across the Great White North will do the right thing and vote assholes like Goodale out of office.

Westerners are not "sufficiently respected within Confederation," Goodale says. I know just how he feels. ●

Final note: In his October editorial, New York City-based glossy *Out* magazine editor-in-chief Brendan Lemon says he "adores" the progressive vision of the Great White North. But, Lemon later adds, "Canada is far from utopian. It is colder than the States; it is too hockey-centric; it birthed Celine Dion. And [while visiting Montreal this past summer] I had trouble scaring up much serious conversation about why Canada can so painlessly initiate something—same-sex marriage—that causes many Americans such paroxysms of fear." I suspect most folks were too busy partying to talk about marriage—or, more likely, are just plain tired of the subject. But Lemon notes his Montreal visit also reminded him about the importance of being out, because clearly a nation's citizens "are influenced by the conduct of the individuals around them. Even—especially!—in dull old Canada."



BY JOHN TURNER
AND DAVID YOUNG

Last week looked great for the Oilers. The Buffalo Sabres came to Edmonton on Thursday and left with a 4-1 loss. Then the Colorado Avalanche stormed into Skyreach the following Saturday, bloated All-Star lineup and all, and were handed a 6-3 loss in a doozy of a game. But last Tuesday saw the Oilers sully their perfect home record (three wins in three home games) with a 6-4 loss to the St. Louis Blues.

John: The season is only six games old and it looks like the Oilers have figured out what they need to do to have even a chance at a winning record: they have to play all their games at home. They haven't scored a single goal in

two road games thus far but they've scored 19 of them in just four games at Skyreach—that's 4.75 goals a game.

Dave: Just knowing players like Wayne Gretzky, Jari Kurri and Paul Coffey will be wearing Oiler jerseys in November in the upcoming Molson Brick Warehouse Epicor Ford Scotiabank McDonald's Heritage Classic must have inspired the present Oilers to put on a goal-scoring show here in town. As of Wednesday morning, the Oilers were sitting at second in the NHL with 19 goals scored, tied with Vancouver and Boston. The L.A. Kings had 20 goals, and that's after two games in a row with no goals scored.

John: Last Thursday's match against Buffalo wasn't the most exciting game of the year, but at least goals were scored. But Saturday's Hockey Night in Canada matchup against Colorado was a treat: goal scoring, end-to-end action, questionable calls—just what a hockey fan loves to see. It was especially satisfying to see Ryan Smyth charge out of the penalty box to end a five-on-three penalty kill, and feed the puck to Marty Reasoner, who was alone in front of Colorado's Philippe Sauve, allowing Reasoner to score the insurance marker. Reasoner looked relieved as he was one of the players in the box serving a questionable call when Colorado cut the Oiler lead to 4-3.

Dave: The trigger-happy Oilers made Sauve look like he should have spelled his name "S-I-E-V-E." The Oiler penalty kill unit seemed more dangerous than the power play squad with two shorthanded goals. The Oilers are sitting at three shorthanded goals this season versus four power play goals. I guess fewer players on the ice equals less confusion on the ice.

John: And what happened Tuesday night? Edmonton honours former great Brett Callighen before the game and suddenly it's 1981 again. Five goals were scored in the first period alone. Tommy Salo didn't look great in that game before he was pulled for backup Ty Conklin, but Edmonton kept attacking after falling behind 5-3. They hit the post at least three times in the third period and came close to drawing even before St. Louis scored an empty-net goal. But it was an exciting game to watch.

Dave: Well, the first 10 minutes and the final 10 minutes were exciting. It was like a backwards sandwich; the good stuff was on the outside. The middle of the game was awful. It looked like the Oilers are at it again, going ahead by that fateful three-goal lead and then managing to lose it. I thought that was last season's jinx. I, for one, stopped repeating last year's mistakes months ago. I've found completely new ways to screw everything up. That's what makes life interesting. ●

David Young can be heard on 930 CJA's sports talk show just a Game Thursday nights with host Jason Gregor. The show can also be heard on www.anysportanytime.com.

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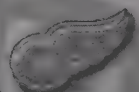
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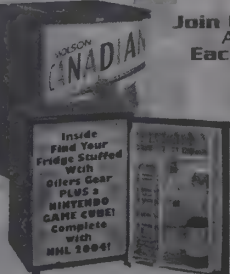
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Foosh Audio & Apparel

Connected Entertainment's Fashion Series @ The Standard

Thursday October 16, 2003

Anna Stufico

For those of us who braved the cold and sacrificed mid-term readings to be at the Standard last Thursday, we were finally rewarded with a wicked show. Foosh has always been a little different; unique... and they delivered. They showed us that they are not just about selling records and baggy pants, but that they are beginning to emerge as a diamond in the rough on the fashion side of things, too.

"It's only been in the last year that we've finally been able to bring in the lines we wanted," says buyer Kazeil. "We've had to really build up our reputation in order to get certain lines, because there's a lot of politics involved. We had to show everyone that we're serious and want to be taken seriously." Kazeil has been working with owners Justin Der and Rob Clarke for over three years, and is responsible for everything to do with buying. She says that diversity is her inspiration, and doesn't want a store filled with only one brand. "I prefer to pick the very best of ten different lines and bring those in, rather than have everything from one supplier," Kazeil claims. "I'm very selective, and I barely sleep during the trade shows. I love

what I do and making sure I find unique lines and styles for our customers consumes me during buying time." Looks like all her work is finally paying off, since they are creating an environment which provides more range and variety than ebay.

Kazeil, Der and Clarke head south to the Las Vegas trade shows twice a year. The three also travel to Vancouver, Toronto and Montreal, where they scout out new lines quite frequently. But their motivations for keeping it fresh and new are surprisingly.....real. It's not so Foosh Audio and Apparel can become a huge nation-wide department store, or that they want to become super trendy or even take over the world of underground street culture. It's because, "we love what we do. Honestly. We're still new, young, and we feel for it. Everyone on our team is eager and ambitious, and that's what we think gives us the edge right now," says Owner/DJ Justin Der. And that's just it. That's their secret. They're living their dream so they don't have to be fake and pushy and ostentatious. The Foosh people are out on the street, spinning at underground parties and supplying the up-and-

coming with rare beats and unpretentious threads. They've realised that in order to get respect you have to give respect. "It's a give and take. We would not have been able to do it if it wasn't for the support of the community," says Der. "We have all put in our time and will always be apart of the scene. We're out with our clientele, we are a part of their lives, and we're in touch with what real people want."

They originally opened Foosh as a response to the lack of vinyl available in the city and now are a major source for the records other places can't seem to get. They email local DJ's and music connoisseurs weekly with a list of what's coming in. They have their own clothing line of street basics: tee shirts, hoodies and hats. They also have their own record label, Capital City Funk, which distributes and produces tunes for the people. All this by the tender ages of 28.

"Form, fit and function" are the guiding principles of all that Foosh produces and brings in. Do yourself a favour and check them out. Guaranteed you'll be pleasantly surprised. I was, and ended up finding my coolest piece this season nestled in the racks of this truly hip store.



Shanti Hair Therapy

Connected Fashion Series Fall Winter

Thursday October 16, 2003

Kris Harvey

Located just around the corner, off Whyte Avenue at 10407-83 Ave, the East Indian inspired Shanti Hair Therapy is a refuge away from the synthetic, toxic city streets. Stylist and owner Brent Assenheimer opened in February 2000, creating a healthy alternative in the hair and beauty industry. "The word 'Shanti' means 'Peace' in Sanskrit" explains Assenheimer, and using that as a template, to create a relaxing environment that clients can come to get away from the strains of the day. With services ranging from all hair services to esthetics, massage therapy, reflexology, rakki, and yoga classes, one can find everything to heal their spirit and hair dilemmas.

With over 15 years of experience, Brent decided that it was necessary to make the natural based products available in the otherwise artificial world of hair and beauty. With that in mind, Shanti carries products such as Phyto and Natural Tech to offer an alternative for those who are willing to spend more on products that

will lengthen the life span of your hair and services. But what is most important to the off Whyte sanctuary I asked?... "Serving our customers the best way possible, listening to what they want, and making them feel comfortable and relaxed during the whole experience" responds Assenheimer. "I've heard too many stories about stylists doing what they want, without listening to what the client wants. Some stylists feel like they are doing the customer a favor, when it's the customer that is paying for the services."

In this highly competitive beauty industry, we have so many choices of people and places. In a city where there is an endless resource of salons and spas, you never know where to go, or who to see. We've all been to too many different spots to remember, and still can't seem to find that place that continually makes you feel better coming out than when you came in. But don't stress, cause that exceptional place may just be around the corner.



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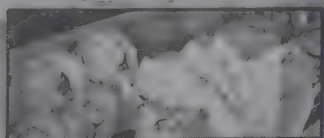
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THE BLUE NILE ETHIOPIAN CUISINE

10875-98 St • 428-5139

As I walk up to the front door of the Blue Nile, Edmonton's one and only Ethiopian restaurant (at least, as far as I know), I feel like I'm entering someone's home. Colourful flowers line the walkway and the tiny patio out front is like the stoop of a house. Blue Nile's menu has just 10 items (none of them costing more than over \$10) so it's easy to make a decision and feel good about it. I consider the doru wat, a traditional Ethiopian chicken stew, and the rito, very rare chopped beef with spiced butter, mitmita (a special red pepper sauce) and homemade cottage cheese, but the combo platter makes the most sense since it offers a wide assortment of dishes to explore. There's a beef dish (named either kay wat or alicha wat, and I'm afraid I'm not sure which), shiro wat (a ground pea mash with onions, tomatoes and green peppers), tikel gomen (cabbage, potato and carrots simmered in a mild sauce with ginger, garlic, onion and green pepper), yeabesha gomen (steamed spinach) and a small portion of the Blue Nile house salad. We also ordered some ye bag wat, lamb braised in the common red pepper sauce. Everything is placed in a mesob, a large woven basket that partitions all the items into small servings. The bottom of the mesob is lined with injera and the food is carefully placed atop it. Our server brings the lamb out in a separate bowl and spoons it into the centre of the basket, creating a layout that resembles an artist's palette. Just as colourful, too. The ye bag wat is especially tasty, with a fiery kick that doesn't overpower. We also really like the ground pea, which looks like a glob of yellow humus, and the steamed spinach,

which reminds me of how my mother would cook greens like Swiss chard—it's bitter but very tender and nicely complemented by the pieces of injera. Average Price: \$5 (Reviewed 09/25/03)

CHURROS KING

10152-82 Avenue • 989-1083

Veterans of the Old Strathcona food scene have probably been wondering just exactly what was going on with the Churros King, the tiny Latino grill on Whyte Ave just east of Calgary Trail. Well, a seemingly simple plan to renovate the restaurant turned into a nightmare that dragged out for months, with the place's doors closed all the while. "I thought it was a joke when Dad called and said we finally had the permit," says Volkart Caro. The beautiful touches throughout the expanded space are plucked right from the family's roots in Chile—the stucco archways, the lattice board across the ceiling with plastic grapes hanging down, the homemade kites hanging near the cash counter and the terra cotta-coloured roof tiles. They've added some wicked stuff to the menu, too, like pesco frito (deep-fried sole) and the mack daddy of all meat dishes, the Parrillas King, a barbecue for two served on a hot grill right at your table, which would've been impossible in the old setup. It contains about a kilo of meat, including top sirloin beef, chorizo, chicken and pork, served with salad and *sopaipillas*, a Chilean bread for mopping up the goodies. Average price: \$ (Reviewed 04/03/03)

HIGH VOLTAGE FOOD AND COFFEE BAR

10387-63 Ave • 437-3202

It's off the beaten path in the sense that you might not think to stop there—seeing as you're likely driving past it in a car. But High Voltage is a gem, serving the best assortment of donairs you'll find on the south side. Traditional Greek, blue cheese, jerk—they're just some of the styles on the menu, in addition to a wide assortment

of cold cut sandwiches, Greek specialties and vegetarian fare like spanakopita or falafel. The Chicago gyros is a must. If you haven't eaten in a few days, order the high voltage size. Average Price: \$ (Reviewed 03/20/03)

HONEST MUR'S BAR AND GRILL

8937-82 Avenue • 463-6397

This atmospheric Bonnie Doon pub is well worth seeking out—honest! The charm of this place is that everyone is welcome. Besides, the football paraphernalia tacked all over the walls is an unmistakable tipoff that you're not going to have to grab a blazer out of the back of the car. Just the way I like it. I'm told that the burgers are all the rage at this joint. They even have a cafeteria-style hamburger on the menu. Honest Mur's also serves breakfast on the weekends and according to some friends of my friend Colin, it's a great spread. Average Price: \$-\$\$ (Reviewed 12/12/02)

KRUA WILAI

9940-106 Street • 424-8308

In the downtown eatery Krua Wilai, I got to sample some of the better Thai food in icy Alberta. It was authentic indeed, though somewhat toned down in the spice department. Unlike we North Americans, Thais consider eating a group activity. No *à la carte* ordering or spacing out of courses here—in Thailand, you put all the dishes on the table at once and everyone enjoys. Krua Wilai offered me a true taste of Thailand. Sweet, sour, hot; it was wild. Average Price: \$\$ (Reviewed 01/23/03)

LEMONGRASS CAFÉ

10417-51 Ave • 413-0088

I was driving around aimlessly for a good hour, spotting nothing but "CLOSED" signs, before pulling up to the Lemongrass Café, a tasteful little Vietnamese place. Thankfully, it was open—the better half in the passenger seat gets awful grumpy when she's real hungry. We were seated in a



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Rhapsody in Blue

Restaurant with lizardly name serves up wizardly cuisine

By DAVID DICENZO

I was already well aware of the fact that the people who run the **Blue Iguana Grill** take their wine very seriously—the extensive list placed in my hands only confirms the tales I'd heard.

"It's five pages," our server tells us. The choices are many, but I decide that a nice Canadian cabernet franc from B.C.'s Tinhorn Creek winery will probably go well with some of the rich-looking meat dishes on the tidy Blue Iguana menu.

"I would try anything on here," Kate says, genuinely excited by the selection of what's probably best described as upscale Southwestern American fare, "and you can't say that very often."

From the roasted Marget duck to the pecan, coffee and peppercorn crusted tenderloin with a maple bourbon *demi-glace*, it does all look good, though I'd probably steer clear of the seafood pasta (more on account of price than taste—I have a personal ceiling on what I'm willing to pay for pasta). After a few nibbles of a phenomenal cornbread doused with chili butter—made by the pastry chef, who's apparently opening her own shop right by the restaurant—we decide on the tomato and Mexican oregano lamb shank and something I've never tasted before but am pumped to try: elk. The grilled Spirit River sirloin is marinated in juniper and topped with a blackberry *demi-glace*.

Sounds wicked. But before we get at the mouth-watering main courses, there are some PEI mussels on the way. The appetizer is a cocktail of sorts, since it's available in both Caesar and mar-

garita style. We order the latter, a bowl of mussels prepared in tequila, triple sec and cream. It's certainly different from the tomato and wine base I usually do my mussels in, but the thick mixture has a subtle sweetness to it that we both find pretty appealing. The sprig of rosemary (the chef's garnish of choice that evening) gives off a beautiful scent so virtually all of our senses are stimulated.

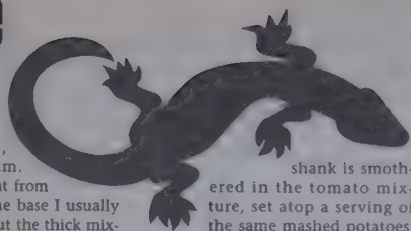
RESTAURANTS

I start thinking about filling my new humidifier when I see a huge, empty box of Dominicans on the ledge behind our table for two in the corner, but I'm snapped back into reality when Kate's eyes widen. The chef is visible in the open kitchen and a flame bolts upwards.

"Ooooooh, that must be ours," she says, almost giddy with hunger.

THE FOOD COMES and I start on the elk while Kate takes the lamb, but we've already agreed to switch plates at the midway point. Co-operation, man—that's the key to any successful relationship. The elk is the culinary equivalent of what velvet would feel like if you could eat it. I'm not sure if that makes any sense, but who cares? The meat is simply fantastic, enhanced even further by the blackberry reduction on top. I really like the side dishes as well—in this case, some thin asparagus spears with a drizzle of olive oil and balsamic vinegar and a taco shell stuffed with buttery mashed potatoes. Very nice.

No problems with the lamb either. For some reason, I really love to order lamb when I'm out, maybe because it's something I don't often prepare at home. This one definitely doesn't disappoint. The burly



shank is smothered in the tomato mixture, set atop a serving of the same mashed potatoes.

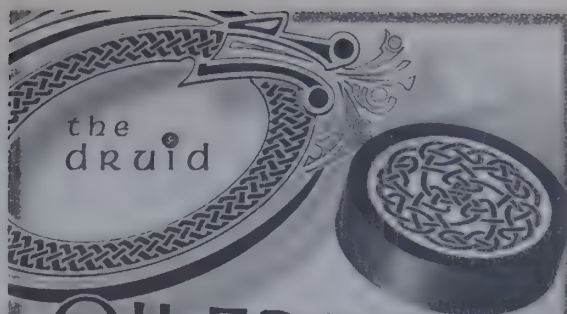
It's advertised as falling off the bone and that's no lie—the meat easily pulls away with only a few light tugs from the fork.

Both of us are feeling pretty much satisfied, but a dessert catches our eye and we instantly agree that we need one—chocolate chili bread pudding with double whipped cream. It comes baked in a little oval dish and I think it's more like a delicious, creamy cake than a standard bread pudding. Between the two of us, dessert almost vapourizes.

I'LL BE HONEST: I had been a little apprehensive about the Blue Iguana Grill before our visit. My misgivings date back to when I was flipping through a 4-Dining guide and saw that they had an item on the menu—the *delivery* menu, mind you—that cost \$38. Now, I'm not always the most frugal guy in the world but if I'm paying that much for takeout, there'd better be a strip-o-gram with it. However, I was totally content with my experience at the restaurant and impressed by the food, service and vibe. It's a triple-figure outing for sure, but I felt good about it afterward as opposed to fleeced.

There's one other thing I want to mention about Blue Iguana: they have something called a rush hour special that lets you order three courses of food with three small glasses of wine in the span of an hour (5 p.m. to 6 p.m.). It runs you \$30 and seems like an interesting promo worth trying out. ☺

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DISH WEEKLY

deuce up against the camel-coloured walls and dove right into the menus. I considered choosing something from the interesting drink menu, be it a green tea-laced martini or a Nhau vo sake Caesar but we didn't have the time. Need food—now. Kate and I figured we'd pick one main dish each, while I made the executive decision to start with some spicy kimchee and a special Southwestern Vietnamese noodle soup.

Our capable waiter laid down the dishes—a plate of lemon chicken and a neat-looking vegetarian option, tofu with mango and apple in a spicy red curry. Oh, and some perfectly cooked fluffy rice. The crispy pieces of chicken were topped with a sweet, lemony glaze. Nothing fancy, but it sure hit the spot. And I really loved the vegetarian dish. The tofu still had some texture to it despite swimming in the lovely, rich curry. It included a few different types of apple chunks, though I didn't find much mango in it—just a

little bite every now and then. I'm assuming the sweetness of the fruit was designed to counteract the fire of the curry and it all worked wonderfully together. (It was just fantastic spooned over the rice.) Our dessert, chocolate and pecan spring rolls, arrived atop a white, shell-shaped plate with three balls of lichee, a small dollop of whipped cream with a mint leaf and a tiny bowl of ginger coconut caramel glaze for dipping. This was a small masterpiece. I'd never seen a dessert like it and the taste was incredible—rich chocolate, melded with the pecan and paper-thin layers of the crispy spring roll, still hot. **Average Price: \$5** (Reviewed 08/28/03)

VUEWEEKLY's

HOTEL GUIDE



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MUSIC • this week

thursday

Edmonton welcomes back its jazzy daughter **Lina Allemanno**, who brings her Toronto-based group to the Yardbird Suite to celebrate the release of the Lina Allemanno Four's new buzz-heavy disc, *Concentric*. The trumpet player has found a solid backbone for her compositions, with David Occhipinti (guitar), Andrew Downing (bass) and Anthony Michelli (drums) serving as vertebrae. Tickets are \$8 for members, \$12 for guests, available at Ticketmaster. Show starts at 8 p.m.

friday

The Battle Axe warriors of **Swollen Members** are in town to promote their new album, *Heavy*. At 4 p.m. you can meet them in person at an autograph session at A&B Sound's southside location, and that night, they'll be over at the Joint. In between, you can drop in at 7 p.m. at the Sidetrack Café and check out the roots rock of Jason Plumb and the Willing. Stick around and you might get in some local alternaraw with Neevah, Twentyfold and Fade Blue Afterglow at 10 p.m.

saturday

Start your day at the Black Dog at 3 p.m., where local maniac Blair Piggot—he of the ill-fated local rogue version of Metallica—reveals his taste for surf guitar and his talent for offbeat singer/songwriter fare. That night, romanticism takes over the Powerplant with Montreal's **The Dears** taking the stage with Toronto buzz act Pilate. And if you're up for some hard-ass dancing, you can check out Edmonton's newest after-hours spot, Twilight, located in the former Climaxx space.

sunday

It's been a long time since they've been through this town, and eons since they performed in nothing more than wool socks, but the **Red Hot Chili Peppers** can still let the funk fly. Their latest album, *By the Way*, continues their evolution, although there's a fair bit of party action in their bones. The gig's at Skyreach Centre, with punk legend Mike Watt starting things off. Tickets at Ticketmaster, if you're lucky. Warm up at the Urban Lounge, where there's also going to be a post-show party.

monday

Winnipeg/Vancouver hip hop collective Peanuts and Corn Records are celebrating their near-decade in the biz with a cross-country tour, bringing a selection of their fine underground stable to New City. On the bill are **mcenroe**, Yu, John Smith, Pip, Skid, DJ Hunnicut, Max Prime and Intricate Mindz. If you've caught any of these guys before, you'll know that you should haul your backpackin' ass downtown. Bring some headz with ya, while you're at it.

tuesday

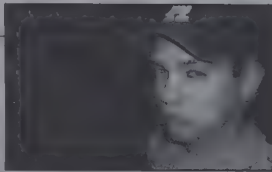
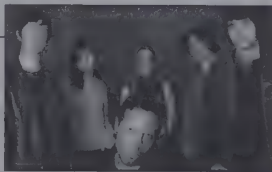
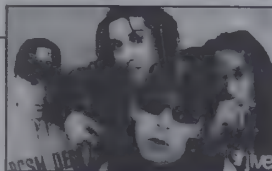
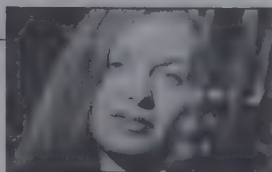
Listen Records isn't a very big place, but it's become an über-cool joint to see the occasional off-kilter musical act—and buy some decent true alternative records at the same time. Tonight is special, with two of Edmonton's buzz groups, **The Floor** and **The Wolfnote**, getting together with Vancouver exports Radio Berlin. Admission is by donation, and the show should start around 7:30 p.m. Space is very, very limited, so don't be pissed if you can't get in.

wednesday

Spend some cash and get new albums by **Joss Stone** (*The Soul Sessions* (Virgin)), Blinker the Star (*Still in Rome* (Universal)), R.E.M. (*In Time: The Best of R.E.M. 1988-2003* (Warner)) and controversy queen Courtney Love, who may or may not be in more trouble in time for the release of her new solo album for Virgin, sardonically called *America's Sweetheart*. Can you say "publicity whore"? I knew you could.

newswire

American singer/songwriter **Elliot Smith** died last Wednesday, an apparent suicide, in his Los Angeles apartment.... The largest label group in the world, **Universal Music**, laid off 21 Canadian employees last week, blaming Internet piracy as the primary reason for the restructuring.... Grammy-winning house music producer and DJ **Roger Sanchez** will play at the Standard on November 11, for Connected Entertainment's first anniversary in local promotions.... **Apple Computers** has announced that in the first three days since they released a Windows version of their U.S.-only iTunes digital jukebox last Thursday, more than a million copies were downloaded, with a nearly equal number songs bought through the service.... **Future Shop** will offer the award-winning PRISMIQ MediaPlayer Entertainment Gateway, enabling consumers to use TVs, stereos and entertainment centres to easily play digital media, surf the Web and enjoy other broadband services with no monthly service fees.



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MUSIC



music notes

BY PHIL DUPERRON
AND JERED STUFFCO

This way to the egress

exit303 (CD release) • Red's • Fri, Oct 24 and Sun, Oct 26 (all ages 2pm) It's been more than three years since exit303 released their debut disc, *Trip to Temple*, and the ambitious local rockers haven't been sitting idly by, waiting for things to happen. Keyboardist Cam Ambrose has been building up recording experience running his own studio, Braindead Digital, and

the band has been playing steadily around town, securing a loyal following as they get ready for the release of their sophomore effort, *into the circle...* "Really that's been kind of our focus," Ambrose says. "Just writing new songs and getting out there and performing a lot so we could get our chops up onstage—just getting the band real tight. And I think that's paid off for us."

Ambrose recorded the band's first disc and was eager to get back into the studio for *into the circle...* to try out a few tricks of the trade he's picked over the last couple of years. "All the different bands I've worked with have given me some insight into different things to try with us," he says, "and I think that's been a benefit for sure."

Recording in his own studio meant exit303 were able to give themselves enough time to ensure the sessions went just right and to experiment with different recording techniques. "You can let certain things go and say, 'I know, it's good enough,'" Ambrose

says. "But this time we said, 'No, it's not. We're gonna make sure that every track we cut is of value and not try and fix it in the mix. Let's get it in the recording this time.' And I think that led to a better-sounding album."

While exit303 released *into the circle...* themselves, the band has been frantically building up contacts in the industry, pressing the flesh with the right people across the country to capitalize on their local success. "You can't just expect phone calls and e-mails to get you anywhere," Ambrose says. "It helps greatly to go out and actually meet these people and let them in on what you're doing—get them in on the ground floor."

One place they've found a helping hand is local radio station 96X, which is sponsoring the band's release party and has been on board with them since first seeing exit303 play live and hearing rough mixes of the first single, "All I Wanted." The track has since topped their Hot 9 at 6 chart and is now getting

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Raised Fist • Red's • Mon, Oct 20 •

reVUE Sweden's Raised Fist launched their new live show with a powerful and energetic performance at Red's. (Photo: [unclear]) The Swedish ska-rockers are claiming not only to every inch of the stage but also the air with the machine-gun staccato of their guitars. Singer Alexander Raikov took short breaks between the three-song assault to march toward the crowd and share the positive message behind the songs with the crowd. Aggressive angry music, he says, is a way to release negative energy so you can live life with a smile. The way the kids screamed out the lyrics throughout the show proved they already knew the drill. But that didn't stop a couple of no-nonsense fans from shouting a high-pitched "no!" when Raikov stopped to embrace the brainless offenders. A band that practices what they preach? Refreshing and very cool. —Phil Duperron



Phil Duperron

airplay across western Canada. "People are really responding to the song itself right now," Ambrose says, "and that's all a band could ask for." (PD)

We can rebuild them

Screwtape Lewis (CD Release) • Seedy's • Fri, Oct 24 "It's always easier to have someone else talk about your music," says Randi Lewis Bailer, vocalist with art rock combo Screwtape Lewis, "because you're always so close to it that you don't gain any perspective."

No wonder Bailer is talking about perspective. Over the past year, he and his bandmates Boris T. Blackwood and Wax Davis (stage names, anyone?) spent six months hunkered down in the studio recording their new LP, *Better, Stronger, Faster*. However, Bailer is quick to point out that the title is not a Daft Punk reference.

"It actually comes from *The Six Million Dollar Man*," he says. "The title works on a few different levels. Every band thinks that their new album is better than their last, so it's a little bit tongue-in-cheek. But it's also about the technological push in society; we're trying to be better, stronger and faster in a number of ways. The question is, at what cost?"

While Bailer admits plenty of artists over the last two centuries have tackled the theme of technological dislocation, he thinks the topic is still relevant today—especially given the supposed "efficiency" of the record industry. "I hope I don't sound like some tired old grump by slamming today's music," he says, "but it really seems like it's about dumbing things down so you can sell a whole lot of copies. That's not to say that there's not challenging music out there; I just think that the industry isn't supporting it because it's hard to sell."

Taking his cue from art-rockers like Talking Heads, Kraftwerk and David Bowie, Bailer hopes that Screwtape Lewis offers something more than just a bunch of dudes with guitars. "We always refer to ourselves as an art-rock band," he says. "We're interested in writing good hooks and memorable songs, but there is a lot of conceptualization that takes place. At the same time, it's pretty fun to play rock 'n' roll

and strike poses. We know it's stupid, but it can also be kinda fun." (JS)

Wow, that Shithead sure can write!

D.O.A. • With Thor and the Dance Floor Disasters • New City • Fri, Oct 24 After 25 years of punk rock hijinks, Joey "Shithead" Keithley, the driving force behind Vancouver legends D.O.A., is devoting himself to more literary pursuits.

Don't worry—D.O.A. will keep cranking out the hard-hitting, politically charged music that made them famous. In fact, they've just released *War and Peace*, a 26-song anthology covering the band's impressive history. But now Keithley has something to say without resorting to earsplitting decibel levels. *I Shithead: A Life in Punk*, his first book, is set to be released this fall by Arsenal Pulp Press. "Because the printer's in Alberta, I'll be back here in two weeks," Keithley says, "unless there's a snowstorm. When the publisher told me that, we both knocked on wood."

The book contains anecdotes from Keithley's childhood in Vancouver, documents his days with his first band the Skulls, and of course gives readers the story of D.O.A.—at least up until 1990. "It just got way too fucking lengthy," Keithley says, explaining why the book ends where it does, "and I didn't even put in five per cent of the stories. I tried to pick out stories that had some kind of significance. Either they were funny enough that you laugh when you read them, or they were ridiculous enough you'd wonder how we were so stupid, or maybe they were political or socially conscious. It involves different riots we've been involved in, benefit stuff we've done for people, getting fucked with by the police and people in the band being incredibly stupid and fighting. Y'know, the type of things rock bands do—especially this kind of rock band."

Keithley honed his storytelling skills during the long nights he and his bandmates spent driving across the country, regaling each other with colourful tales to pass the time. Eventually he decided to try his hand at spoken word, like his friends Henry Rollins and Jello Biafra. Although Keithley had been bragging to his friends

for years that he was writing a book, it didn't get past the outline stage until last winter, when Arsenal expressed interest in the project. "They gave me an advance," Keithley says, "I signed a deal and then I went, 'Shit. Now I've gotta actually write it instead of just boasting about it.'" (PD)

This Note's for you

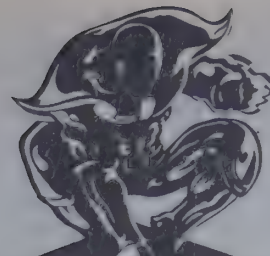
The Wolfnote • With Radio Berlin and the Floor • Listen Records • Tue, Oct 28 (all ages) It's a question that's plagued bands and promoters for decades: all ages or licensed? For local rockers the Wolfnote, however, the question was settled long ago. "All ages, hands down," says Wolfman Bryan Kulba. "I'd rather play a show that everyone can go to instead of one where only 50 per cent of the population can go."

Maybe the choice to rock out Jack Black-style also has to do with the Wolfnote's incendiary live show. Indeed, anyone over the age of 25 might have a hard time keeping up with them. "We play a pretty short set," Kulba explains. "We generally only play about 20 to 25 minutes, because the set is pretty high-energy."

But Kulba says no one's ever gripped about feeling shortchanged. "I don't think we've ever had a complaint in the all ages scene," he says. "We toured for three and a half weeks this summer and we accommodated some of the venues that asked us to play longer, but for the most part we've never had any complaints."

Even though the band has just reissued their five-track EP *Si Si Si* on local imprint Farway Records, Kulba says he and the band are already busy writing the follow-up—which should run at least 10 minutes longer than the live show. "We're in the process of writing a full-length," Kulba says. "I think of an album as sort of a snapshot. Something that takes about six months to make should be about 30 to 35 minutes. Some of these albums that run 70 minutes, I think, are way too long."

The show also marks the return of Vancouver rockers Radio Berlin, who have been touring North America for the last two months, sharing stages with the likes of Trans Am and A.R.E. Weapons. (JS)



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5. Rufus Wainwright – Want One (dreamworks)
6. Jennifer Warnes – The Well (ryko)
7. The Jayhawks – Rainy Day Music (American)
8. Steve Winwood – About Time (sci fidelity)
9. The Distillers – Coral Fang (hellcat)
10. Belle & Sebastian – Dear Catastrophe Waitress (rough trade)
11. Joe Henry – Tiny Voices (anti)
12. Johnny Cash – The Man Comes Around (american)
13. The Fire Theft – S/T (ryko)
14. Blackie & The Rodeo Kings – Bark (true north)
15. The Del McCoury Band – It's Just The Night (sugarhill)
16. Small Brown Bike – The River Red (smallman)
17. Lucinda Williams – World Without Tears (lost highway)
18. From Autumn To Ashes – The Fiction We Live (vagrant)
19. Chip Taylor & Carrie Rodriguez – The Trouble With Humans (lone star)
20. Steve Earle – Just An American Boy (artemis)
21. Switchblade Symphony – Sweet, Little, Witches (emi)
22. Harry Manx & Kevin Breit – Jubilee (northern blues)
23. Martin Tielli – Operation Infinite Joy (six shooter)
24. Warren Zevon – The Wind (artemis)
25. The Bronx – The Bronx (ferret)
26. The Lawrence Arms – The Greatest Story Ever Told (fat)
27. Eva Cassidy – American Tune (blix street)
28. Susanna – Oh Susanna (stella)
29. June Carter Cash – Wildwood Flower (dualtone)
30. Thrice – The Artist In The Ambulance (sub city)

PILATE

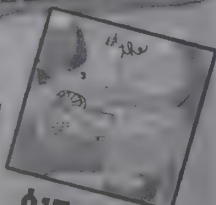
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FESTIVAL PLACE Mose Allison (blues); 7:30pm; \$24 (cabaret)/\$22 (theatre seating)

FOUR ROOMS (DOWNTOWN) Rhonda Withnell

HUDSONS TAP HOUSE Neil MacDonald

KINGSKNIGHT PUB Math Debaters

SEEDY'S Every New Day, Rally Cap, Phd

SHERLOCK HOLMES (CAPILANO) Cal Collette

SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen

SHERLOCK HOLMES (WEM) Derrick Sigurdson

URBAN LOUNGE Hyndst; no cover

YARBIRD SUITE Lina Allemano Four; 8pm (door), 9pm (show); \$8 (member)/\$12 (guest); tickets available at TicketMaster

CLASSICAL

MUTTART HALL Jens Undermann (trumpet); 8pm, \$15 (adult/senior)/\$10 (student); tickets available at Alberta College Conservatory of Music, TIX on the Square

DJS

THE ARMOURY Lo Ball Night; top 40

BILLY BOB'S LOUNGE Big Mouth Entertainment

BLACK BOX FREEHOUSE Thump; in-tronica with the DDK Soundsystem

ELEPHANT AND CASTLE ON WHYTE Sleeman Method Thursdays; hip hop, downtempo with DJ Headspin

FILTHY MCNASTY'S Punk Rock Bingo; with DJ S.W.A.G.

LONGRIDERS Hot Latin Nights; free dance lessons 8-9:30pm

MANHATTAN CLUB Freestyle Thursdays; house/trance with DJ MD and guests

NEW CITY LIKED LOUNGE Rub-A-Dub Thursday rocksteady, dub reggae with DJ Jeebus and the Operation Redication Sound System

NEW CITY SUBURBS Progress; electro/new wave with DJ Miss Mannered and guests

THE ROOST Rotating shows: Ladonna's Review, Sticky's open stage and the Weakest Link game with DJ Jazzy sec-

ond and last Thursday; \$1 (member)/\$4 (non-member)

SEEDY'S Kicked in the Teeth Thursdays with DJ Liloyd

THE STANDARD Spin Thursdays; house with Tripswitch, Nestor Delano, Johnny D'enco, Dan Costa

VELVET LUNGE To Be Substance; hip hop/R&B/dancehall with Spinycle, Invinible, J-Money, Sean B, guest DJ Phatkat (Toronto)

YOUR APARTMENT Thursday Night Shake Down; Motown, northern soul, funk, '60s pop with DJs Travay and Alex Zwoil

ATLANTIC TRAP AND GILL John and Peter

BLUES ON WHYTE The Twisters; no cover

CASINO (YELLOWHEAD) Cosmic Cowboys (pop/rock)

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SHERLOCK HOLMES (WEM) Derrick Sigurdson

URBAN LOUNGE Hyndst; no cover

YARBIRD SUITE Lina Allemano Four; 8pm (door), 9pm (show); \$8 (member)/\$12 (guest); tickets available at TicketMaster

CASINO (EDMONTON) Rule of Nines (pop/rock) PIANO BAR; Jo Ann Paul; 5:30pm-8pm

CASINO (YELLOWHEAD) Cosmic Cowboys (pop/rock)

DUSTER'S PUB Cannon; 8pm; no cover

FOUR ROOMS (DOWNTOWN) Rhonda Withnell

HIGHRUN The Ozy Osmonds

HORIZON STAGE Suse Angli Swing Band; 7:30pm; \$20 (adult)/\$15 (student/senior); tickets available at Horizon Stage box office, door, TicketMaster

HUDSONS TAP HOUSE Neil MacDonald

J AND R'S The Acoustics; 9pm-1am; no cover

J.J.'S Cause and Affect (rock)

THE JOINT Swollen Members (CD release party); 8pm (door); \$5

KINGSKNIGHT PUB Disgrace the Retroman

L.B.'S PUB Night Life

LONGRIDERS Super Honey; 7pm (door); \$4 (after 9pm)

MEYER ROBERTS THEATRE Danny Michel, Nathan Wilgus; all ages licensed event; 8pm (door), 9pm (show); \$10 (adv); tickets available at TicketMaster, HUB, SUB, CAB info desks, ERMF office, Blacklight, Listen

NEW CITY LIKED LOUNGE DOA vs. Thor

RED'S Exit 303 (CD release party); no minors; free (before 8pm), \$4 (after 8pm)

TY. WANE'S RESTAURANT Centre The Walin' Jennys; presented by the Full Moon Folk Club; \$14 (adv)/\$16 (door)/children under 12 half price (at door only); tickets available at TIX on the Square, Southside Sound

SEEDY'S Screwtape Lewis (CD

release party), Gate

SHERLOCK HOLMES (CAPILANO) Cal Collette

SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen

SHERLOCK HOLMES (WEM) Derrick Sigurdson

SHERLOCK HOLMES (WHYTE) Boom Boom Kings

SIDETRACK CAFE Early Evening; Jason Plumb and the Willing (CD release party); Shuyler Jansen (Old Reliable); 7pm; Late Show: Neevah, Twentyfold, Fade Blue

THE SUGAR BOWL Joel Falard

TIM'S GRILL Rick Garvin, \$2

URBAN LOUNGE Crush; \$5

YARBIRD SUITE Zadio and Jan Jarczyk Quartet; 8pm (door), 9pm (show); \$12 (member)/\$16 (guest); tickets available at TicketMaster

ZENARI'S ON 1ST John Goodwell Trio

CLASSICAL

THE PREBYTERIAN CHURCH Singers Helping Singers: Cantata Children's Choir, Catherine Glaser-Clime (conductor); Medicine Hat Girls Choir, Joanne Collier (conductor); ARIOSO Women's Choir, Marilyn Kerley (conductor); 12:15 pm; admission by donation

MCDUGALL UNITED CHURCH Victoria School Mixed Jazz Choir, Bruce Cable (conductor); Sing Albert! T.I.M.E. Association, Scott Leithhead (conductor); Alberta University and College Choir, Brazeal Dennard (guest conductor); 7:30pm; \$10; tickets available at TIX on the Square

WHYTE CENTRE The Robbins Pops; Presented by the Edmonton Symphony Orchestra with Stéphane Laforest (conductor); Quartango; 8pm; tickets start \$25, student and senior discounts available; tickets available at Winspear box office

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ROXY ON WHYTE Babylon Fridays; retro/R&B/dance with DJ Extreme

SAVOY Electronica with DJs Bryana, Chris

THE STANDARD Standard Issue; Top 40/dance

STONEHOUSE PUB Alternative, house, hip hop, top 40 with DJ Rage and DJ Philer

TONKIE After Dark Fridays; Top 40, dance with DJ Philer

WRIGHT ATTITUDE House/trance/hardcore with Cruncher, Optimo Prime, Transient, Shortie, DTDR, Big Daddy, Tropz; 16+; 1am-8am

Y AFTERHOURS House/breaks/d'n'b with Topswitch, Sweetz, Remo, Juicy, Jamel, UJ, Degree, Sureshock, Old Blitch

YOUR APARTMENT with DJ Tomek

ATLANTIC TRAP AND GILL John and Peter

BLUES ON WHYTE The Twisters; no cover

CASINO (YELLOWHEAD) Cosmic Cowboys (pop/rock)

DUSTER'S PUB Cannon; 8pm; no cover

FOUR ROOMS (DOWNTOWN) Rhonda Withnell

HUDSONS TAP HOUSE Neil MacDonald

KINGSKNIGHT PUB Math Debaters

SEEDY'S Every New Day, Rally Cap, Phd

SHERLOCK HOLMES (CAPILANO) Cal Collette

SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen

SHERLOCK HOLMES (WEM) Derrick Sigurdson

URBAN LOUNGE Hyndst; no cover

YARBIRD SUITE Lina Allemano Four; 8pm (door), 9pm (show); \$8 (member)/\$12 (guest); tickets available at TicketMaster

CASINO (EDMONTON) Rule of Nines (pop/rock) PIANO BAR; Jo Ann Paul; 5:30pm-8pm

CASINO (YELLOWHEAD) Cosmic Cowboys (pop/rock)

DUSTER'S PUB Cannon; 8pm; no cover

FOUR ROOMS (DOWNTOWN) Rhonda Withnell

HIGHRUN The Ozy Osmonds

HORIZON STAGE Suse Angli Swing Band; 7:30pm; \$20 (adult)/\$15 (student/senior); tickets available at Horizon Stage box office, door, TicketMaster

HUDSONS TAP HOUSE Neil MacDonald

J AND R'S The Acoustics; 9pm-1am; no cover

J.J.'S Cause and Affect (rock)

THE JOINT Swollen Members (CD release party); 8pm (door); \$5

KINGSKNIGHT PUB Disgrace the Retroman

L.B.'S PUB Night Life

LONGRIDERS Super Honey; 7pm (door); \$4 (after 9pm)

MEYER ROBERTS THEATRE Danny Michel, Nathan Wilgus; all ages licensed event; 8pm (door), 9pm (show); \$10 (adv); tickets available at TicketMaster, HUB, SUB, CAB info desks, ERMF office, Blacklight, Listen

NEW CITY LIKED LOUNGE DOA vs. Thor

RED'S Exit 303 (CD release party); no minors; free (before 8pm), \$4 (after 8pm)

TY. WANE'S RESTAURANT Centre The Walin' Jennys; presented by the Full Moon Folk Club; \$14 (adv)/\$16 (door)/children under 12 half price (at door only); tickets available at TIX on the Square, Southside Sound

SEEDY'S Screwtape Lewis (CD

and Brian Gregg (folk, blues county, originals)

PLEASANTVIEW HALL Down to the Wood (CD release party) presented by the Northern Bluegrass Circle Music Society; 7pm (door), 8pm (concert); \$10 (NBCCMS members)/\$12 (non-members); tickets available at the door

POWER PLANT The Dears, Pilate; no minors; 8:30pm (door); \$15 (adv); tickets available at TicketMaster, HUB, SUB, CAB info desks, Power Plant, Blacklight, Listen

REXINGTON PUB Lavalanch, Subterranean

SEEDY'S Uberback, Wacouta, Ben Spencer

SHERLOCK HOLMES (CAPILANO) Cal Collette

SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen

SHERLOCK HOLMES (WEM) Derrick Sigurdson

SHERLOCK HOLMES (WHYTE) Boom Boom Kings

SIDETRACK CAFE Kat Kat Club; \$8

URBAN LOUNGE Crush; \$5

YARBIRD SUITE Zadio and Jan Jarczyk Quartet; 8pm (door), 9pm (show); \$12 (member)/\$16 (guest); tickets available at TicketMaster

ZENARI'S ON 1ST John Goodwell Trio

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A STARS Upper Room: PIND, Automatic, London Disturbance Force; 9pm (door), 10pm (show)

ARDEN Eric and Leon Bibb (folk/blues); \$20

ATLANTIC TRAP AND GILL North West Passage

BILLY PUB The Shufflehounds; 9pm-1am; no cover

BLACK BOX FREEHOUSE Hair of the Dog; Blair Piggot; 3pm

BLUES ON WHYTE The Twisters; \$3

CAPITOL HILL PUB Dr Boogie and the X-Rays

CASINO (EDMONTON) Rule of Nines (pop/rock) PIANO BAR; Jo Ann Paul; 5:30pm-8pm

CASINO (YELLOWHEAD) Cosmic Cowboys (pop/rock)

DRUID Harpdog Brown; 3-7pm

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**SATURDAY 1 - CHILL ROOM FOR THE BIG BASH

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Transparent motives

You'll be seeing a lot more of *Tales From the Invisible Man*'s Danny Michel

By JERED STUFFCO

After years of slogging it out as a solo act in small clubs and bars, rising Canadian singer/songwriter Danny Michel can finally afford to take a full band out on the road with him.

"I prefer playing with a band, definitely," he says from a tour stop in Vancouver. "I did it solo for so long because I was independent and financially it's harder to do—so I could never do it with a band. Now things are better and my songs finally sound the way I want them to sound."

So how does a guy who rivals Lenny Kravitz and Prince in terms of doing absolutely everything himself on his records feel about letting a new group of musicians into the fold? "I'm not a slave driver at all with that," Michel replies. "It's quite the opposite, really. When I'm working alone, I'm a control freak, but when it comes to the band, I don't tell them what to play. I have a rule that's like, 'If no one's having a good time then I don't even want to be doing it.'"

Having a full band at his disposal is just one of the perks of being Danny Michel these days. His current tour is hitting increasingly spacious venues, his singles are garnering play on commercial radio and he recently joined other Canrock heroes like the Dears, Kathleen Edwards and Gord Downie on MapleMusic Recordings, a development Michel says gave him a fresh start. "Basically," he chuckles, "when you're doing it all yourself, you're almost always in constant panic mode. After a decade, I was sure I was going to die earlier because of it."

Although the deal with Maple still allows Michel complete artistic freedom, the singer says its biggest benefit is simply peace of mind. "It's

been wonderful that I [don't] have to do everything anymore," he says, "and I know that there's a roomful of people working for me."

MAYBE THAT'S WHY Michel was able recently to relocate from the big city to a small lakeside home, further removing the singer from the bustle of Toronto and allowing him to focus on his craft in relative isolation. "I don't ever want to hang out and be a part of the Toronto scene," he says. "So many musicians that I know go there to do that because they love it and they feel like they're part of the club. That's just boring and superficial and it's not real. I don't want to sit around and drink coffee and smoke and

talk about crap. I just want to do it."

The move seems to have paid off. Michel's latest LP, *Tales From the Invisible Man*, continues his progression from fledgling indie artist to accomplished singer/songwriter. "This time around I was determined to make a better record," Michel says. "This is the first record of mine that I can actually listen to. A lot of the older albums drive me nuts."

On *Tales*, Michel's keen ear for melody and his off-kilter vocal delivery is once again set off by his slick production techniques and studio trickery, a blend that's earned him more than a few comparisons with current media darling Hawksley Workman. "That's funny," Michel says, "because I'm in the hotel right now and Hawksley's just down the hallway, and we were all hanging out at his show last night. I was at the show thinking, 'You know what? We're not even close to similar.'"

Indeed, while Workman's stage persona often borders on the dramatic, Michel has always favoured a more honest, straightforward delivery. "When I get on stage it's just the real me," he agrees. "I guess we're both 30-year-old guys who play music that's a little bit artsy." ●

DANNY MICHEL

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Window opens
door to the big time
for Toronto rockers

BY JERED STUFFCO

"The cool thing about being an opening band," explains Todd Clark, vocalist with Toronto's Pilates, "is not really having any expectations. You just get an audience in front of you and your job is to win some of them over."

Winning over audiences is something Clark and his three bandmates are going to get a lot of practice at over the next few months, as consec-

utive tours with the Dears and David Usher will bring them into western Canadian venues for the first time.

In many ways, Pilates is an anomaly among Canadian rock acts. Whereas bands like Hot Hot Heat and the Constantines have built sizable followings through relentless

PREVIEW **ROCK**

touring and grassroots promotion, Pilates has never crossed the country. They've got a new album in the shops and a video on MuchMusic, but Pilates has spent very little time on stages outside of Toronto. Nevertheless, Clark doesn't think his band

lacks street cred. "To me," he says, "if you didn't have to cross the country in a van with no money, then I don't see why you would. We're at the point now that when it came time for us to look at going across Canada, we were lucky enough to have [label] support and have an album out."

After forming in early 2000, Pilates came a long way in a relatively short span of time. After an inauspicious beginning, the band quickly won over Toronto audiences with their live shows, and the release of a six-song EP in 2001 generated interest among T-dot's industry cognoscenti. "It was pretty much just write and play music," Clark says, "and we did that for quite some time. When the EP was done we had no understanding of how the music industry worked, but it really helped pave the way in terms of getting the attention of the right people."

After gaining the help of an entertainment lawyer, the still-nascent band was snatched up by Maple Music Recordings. It was a match made in heaven, according to Clark, who feels that the label has a fresh perspective in an industry plagued by profit-driven opportunism. "The way Maple is structured," he says, "if you don't sell a million copies of your first album, it's no skin off their nose. You only need to sell maybe 20,000, 30,000 for them to be happy. If you do sell a million, then they're very, very happy—and so are you, because their revenue structures for album sales are the most artist-friendly in Canada, and maybe the world. They're in the business of developing artists and making long careers."

ON THE BAND'S DEBUT LP, *Caught by the Window*, Clark's emotional vocal delivery and the band's sweeping instrumental arrangements have drawn comparisons to Coldplay and Radiohead, although Clark has tried not to have his head turned by comparisons. "I think that's natural whenever you hear a new band," he says. "The first thing you do is to look for reference points; it's a natural thing. But if the music is shit, you give up equating it to anything and you just give up listening to it straight away, no matter how much it sounds like another band."

"It's all about what's in the public consciousness too," he continues. "When Radiohead came out they were compared to certain bands. When Coldplay came out they were called a lighter version of Radiohead and slammed in the press, which now apparently loves them. So you've got to take those blows and keep working to find your own sound and find some credibility. But I mean, they're just comparisons—it's just the critics anyway. I remember hearing David Bowie say when history looks back on culture, they never remember the critics. They only remember the artists." ●

PILATES

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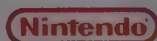
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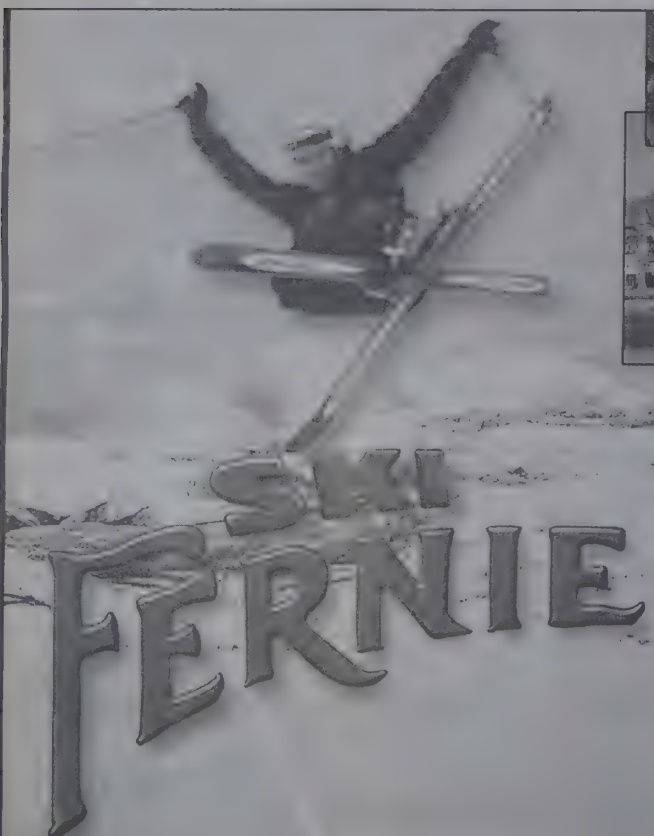
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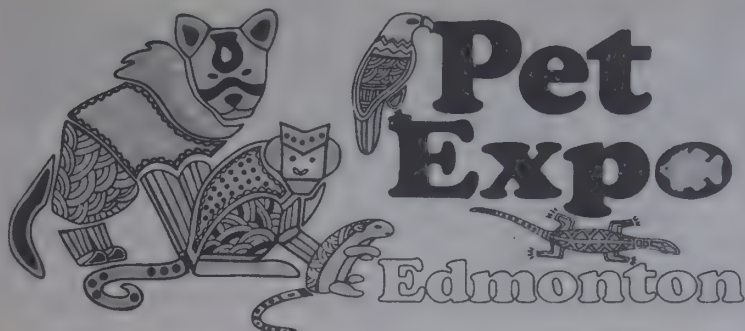
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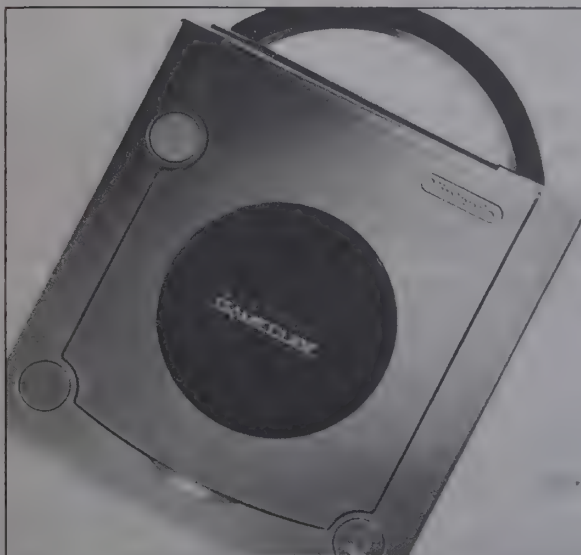


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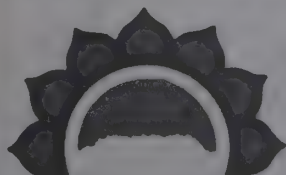
Come and check out the latest, greatest games like Final Fantasy, Pokemon Pinball, Donkey Kong and Wario World. The Lounge will have 10 GameCube Systems ready for play and a GameBoy Advanced SP-the world's best-selling video game system.

Watch out for the Nintendo Team, as they will be roaming the show floor with awesome games for show-goers to experience. If you want to escape reality join the Nintendo demo team and challenge yourself and your friends on the newest, hottest games from Nintendo and expand your gaming wish list!

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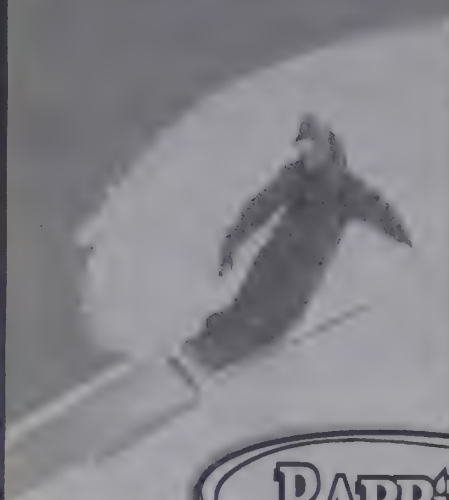
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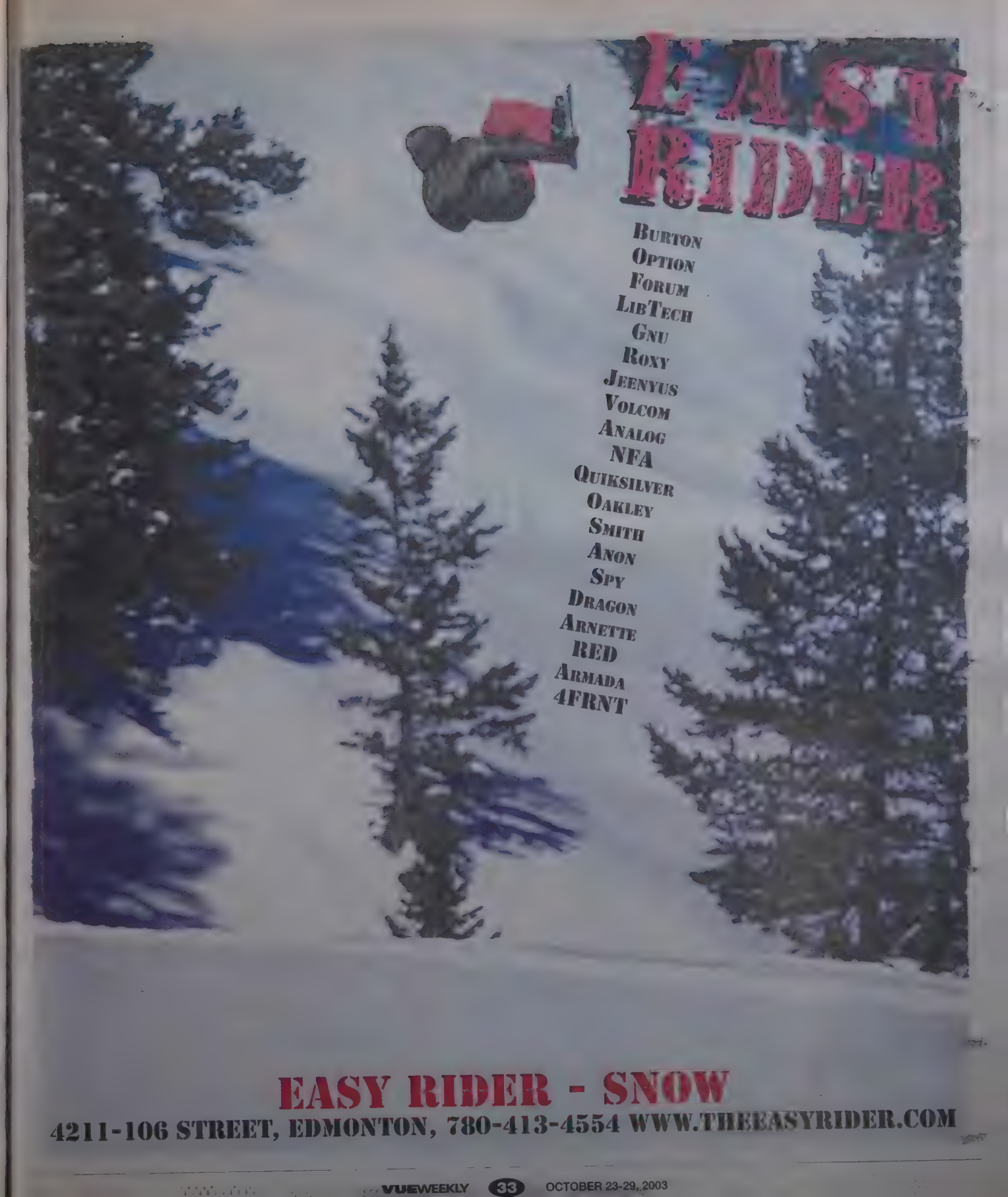
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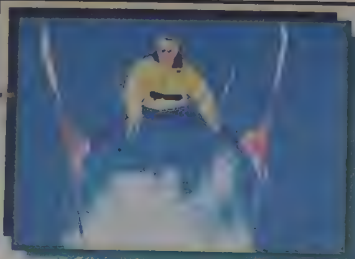


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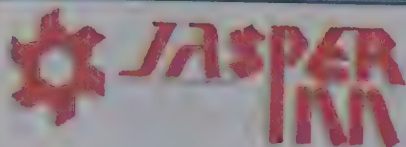
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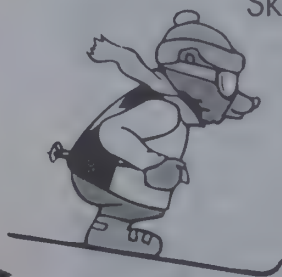
If you have used equipment to sell contact the Edmonton Ski Club at **780-465-0852**. You can drop off your equipment at the Northlands Sportex between **11:00 am and 9:00 pm on Friday October 24**. And if you're looking to get the best deals you'll want to get over to the Sportex early on Saturday morning as the show **opens at 10:00 am**.

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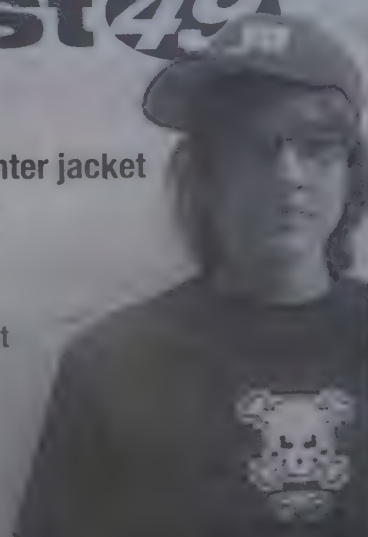
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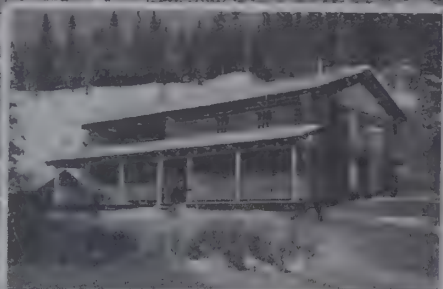
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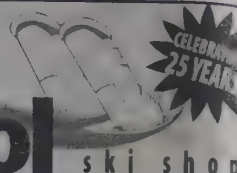


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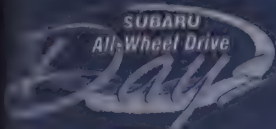


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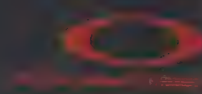
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BY SEAN AUSTIN-JOYNER

About a Boi

If there was one complaint to be made about *Stankonia*, OutKast's last studio album, it was that it isolated—you might even say ostracized—a large section of the hip hop audience. Coming after *Aquemini*, it was just too drastic a change. Many longtime fans embraced

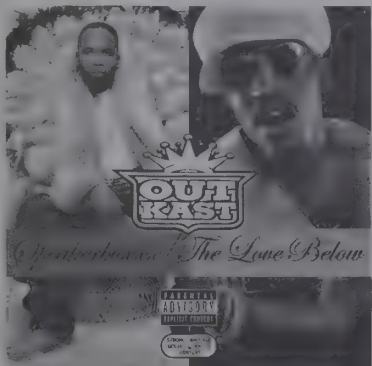
Stankonia's electric guitars, seizure-inducing tempos and unusual subject matter, but many newcomers to the group were left with a permanent scowl, as if to say, "What's up with that?" OutKast's latest project, *Speakerboxxx/The Love Below* (Arista/BMG) runs the risk of being greeted with the same degree of puzzlement, but this time, the shift in musical styles is a benefit, not a hindrance.

Speakerboxxx/The Love Below is a two-disc affair, each half fronted by one of the group's two members, Big Boi and Andre Benjamin. *Speakerboxxx*, Big Boi's offering, is the more conventional of the two and the one that'll be welcomed most by fans of the early OutKast disc *ATLiens*. Laced with funk hooks and catchy horns, it's obvious who's the grounded member of the group. Big Boi's simple, direct delivery is his strong suit. He touches on complex topics without sounding arrogant or preachy—his bare-bones approach to politics on "War," for instance, makes him a much more accessible figure than

his flamboyant counterpart—he's the Phife to Andre's Q-Tip, the Chuck D to Andre's Flava Flav.

The Love Below, Andre's contribution to the package, is quite a bit more off-the-wall. The tempos on most of the tracks have been increased tenfold to suit 'Dre's rapid-fire delivery. The songs are often experimental but Andre often finds a profound way of telling simple stories that rivals anything on *Speakerboxxx*—like "Dracula's Wedding," which describes the vulnerability that lurks beneath even the coldest heart. If there's one song that displays Andre's multi-layered personality, however, it's *The Love Below*'s first single, the utterly unique "Hey Ya!" Andre commands your attention right from his "One, two, three" introduction to his instructions to "Shake it like a Polaroid picture."

But is the world really ready for 38



new OutKast songs at once? Even for a group famous for creating songs whose obscure messages and sophisticated arrangements demand multiple rewinds, it may be too much for many listeners to absorb in one, two or even three sittings. Hopefully, they'll keep with it. *Speakerboxxx/The Love Below* is undoubtedly the most ambitious urban release of the year, and hip hop fans who brush it off are missing out on a truly profound experience. ●

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By JENNY FENIAK

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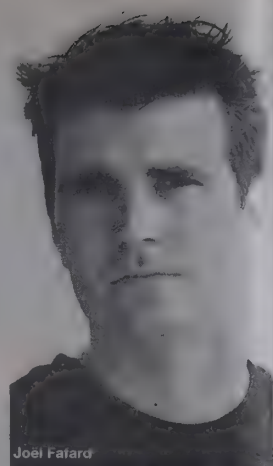
Joël Fafard • The Sugarbowl • Fri, Oct 24 Joël Fafard can honestly say his life has taken him on a journey. Born in small-town Saskatchewan, the singer/songwriter lived in a long succession of Canadian cities, only to wind up back in small-town Saskatchewan, this time with a wife and young children. His peripatetic lifestyle had a substantial impact on his music, and the urban and rural influences on his composing style were both evident on his 1996 solo debut album. A year later, when Fafard accepted an invitation to play with the Winnipeg folk band Scruj MacDuhk, the six-hour commute from Regina took him away from his newborn child and Fafard eventually decid-

ed that he needed more control over his time away from home.

When he decided to work on his own music again, Fafard invited master percussionist and djembe player Joseph Ashong to play along. The Ghana musician became a major influence on Fafard's 1999 record *Farmer's Tan*. "It was a world beat record," Fafard says, "and I played acoustic guitar on that—it was a pretty expressive thing for me in that sort of roots and groove vein. I feel really connected to the guitar and it's really easy for me to get into playing. As much as I like writing songs, I almost find that a bit of a distraction. It takes me away from what I'm trying to say."

Rather than follow the path mapped out by *Farmer's Tan*, Fafard now finds himself making records like *Rocking Horse*, an instrumental album with Richard Moody and Gilles Fournier that came out last month. In a way, the album is about Fafard relearning his craft. Shortly after recording his first rock record, 2001's *Head Smashed In*, Fafard suffered a serious head injury during a hockey game. Although he now jokingly vows never to give another album such a violent title, the blow was serious enough to cause Fafard to completely forget his own music.

"I had to relearn everything and



Joël Fafard

part of that was the recovery," he explains. "Like, learning how to concentrate again by learning my music. But that sort of also gave me a chance to look at myself and who I was and really start to do the things that I wanted in my life."

SEE PAGE 42

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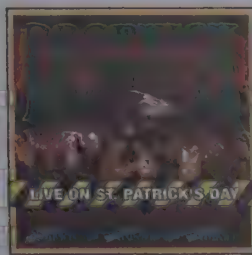
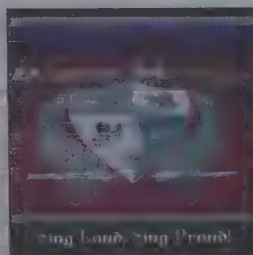


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Down to the Wood (CD Release) • Pleasantview Community Hall (10860-57 Ave) • Sat, Oct 25 Music means many things to many people. For Marc Ladouceur, the blues music he started playing at the age of nine eventually came to mean nothing but a nightmare of nonstop bar work.

"I never stopped playing—ever," he says, "but I got tired of bars and I got tired of playing for people who were fucking hammered and didn't care why I was there. The breath of fresh air for me was bluegrass. Most of these guys are pretty much on the up and up. Like, there's a lot of religion in this music because there's a really big gospel element."

Ladouceur moved away from the bar circuit and began carefully choosing his gigs and who he plays with. After lending his guitar and mandolin skills to a string

of bluegrass groups, Ladouceur finally hooked up a few years ago with Curtis Appleton and Glen Hofart to form Down to the Wood for a gig at the Shady Grove Festival in Nanton, Alberta. "We all were kind of like bluegrass orphans and entered a band contest to keep us out of the beer tent," says Ladouceur, adding that the group missed out on first place because they didn't perform the mandatory instrumental piece. "We just sort of stuck together after that."

During the last three years, the members of Down to the Wood have

made a name for themselves collectively and individually with their unorthodox stylings and instrumental mastery. This spring, they finally emerged with a wonderful CD, *Up All Night*, which puts their talent on glorious display. Appleton (who once played bass in a heavy metal band) wrote the disc's only original tune; the rest of the tracks are polished arrangements of some of the most beloved songs in bluegrass. Besides familiar favourites like Jack Adkins's "Another Night," *Down to the Wood* came up with an arrangement that combines two

very different, yet appropriate songs. "Crossroads Blues" is Robert Johnson," Ladouceur explains. "He's like the father of the Delta blues, and I merged it with 'The Old Crossroads Are Waiting' by Bill Monroe, who has been credited as the father of bluegrass music. Robert Johnson went down to the crossroads and sold his soul to the Devil, and 'The Old Crossroads Are Waiting' is about walking the narrow path [to Heaven]. They're the opposite end of the spectrum musically and philosophically." ●

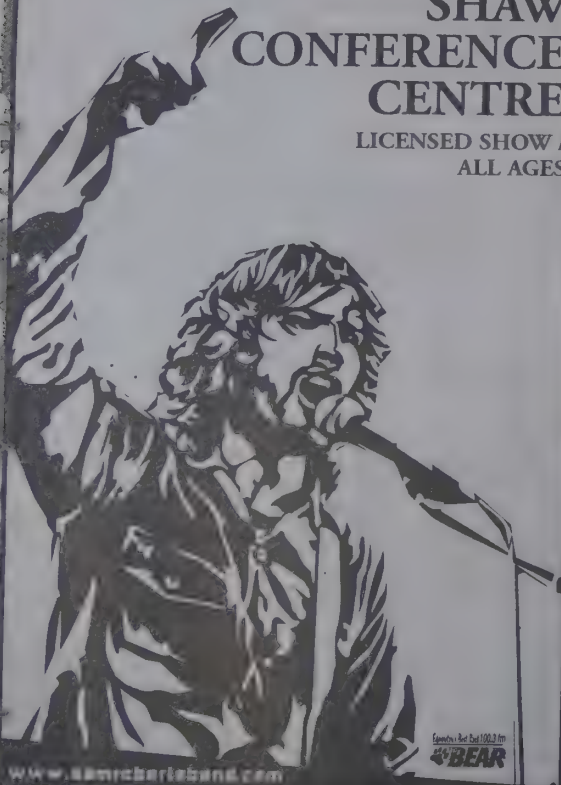
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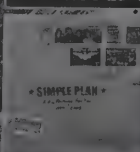
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classical notes

By ALLISON KYDD

A failure to communicate

When does it begin? The angel-faced, golden-haired six-year-old slouches in his seat beside me, as if practicing to become one of the bad boys at the back of the classroom. "It's boring," he says, and I am rendered speechless. I don't want to draw attention to his behaviour or disturb our neighbours, though I notice the children in the row behind us are restless as well. Most of all, I simply don't understand why this isn't working.

It's Saturday, October 18. Here we are in Edmonton's pride and joy, the Winspear Centre for Music. Onstage, the members of the Edmonton Symphony Orchestra are resplendent in formal black, their many and varied instruments catching the light. And that's before they make a sound. If this weren't exciting enough, children's entertainer Norman Foote gallops onstage, guitar in hand, sporting a gaudy checked vest. Along with Bill Semple (alias "Ludwig von Boogie Woogie") on piano, he knocks himself out for almost an hour, trying to

please both children and parents with masks, puppets, nonsense songs, aerobic clapping, direct questions to the audience. This is what children like—right?

I'm enjoying myself, mewling and woofing and singing and laughing—not my usual behaviour at symphony performances. But the boy isn't caught up in the spirit. He's gazing at me more than the stage, asking when it's over, mumbling about popcorn and drinks.

Another golden boy, Brian Deedrick, artistic director of Edmonton Opera, is also having difficulty understanding what people want and how to overcome the notion that opera is too expensive and too foreign in word and style. "If I could only get them to try it," he says. "If I could remind them how much it costs to see a rock band. And I'm offering 60 people in the pit, 60 people onstage." For several years, the organization has offered a special rate to audience members under 35, not to mention pizza and beer at intermission. The inclusion of Rodgers and Hammerstein's *South Pacific* in this year's season is another strategy intended to show how accessible opera can be.

So far this year, things look good, Deedrick said at the October 21 launch of Edmonton Opera's 40th anniversary season. There are 500 new subscribers already, and single tickets on sale as well. The first production will be Puccini's last and perhaps most colourful opera, *Turandot*, running November 29 and December 3 and 4. Rehearsals start in two weeks at the reincarnated Arts Barns in Old Strathcona, with Deedrick directing. This production was cancelled last year when

the opera organization found itself facing an alarming deficit, but the story has a happy ending, as all the principals graciously waived cancellation fees when the opera was rescheduled for this season.

Turandot promises to be spectacular, and *South Pacific* a crowd-pleaser, but the highlight of the year for many will be the return in March of Puccini's *Madame Butterfly*, which launched the company 40 years ago. Accordingly, the

City of Edmonton has named next March 1 to 7 "Edmonton Opera Week."

While things are looking up for Edmonton Opera, the Canadian Chamber Orchestra, despite an improved program booklet complete with notes, still hasn't gotten its act together. This may cost another golden boy, former ESO music director Grzegorz Nowak, even more faithful supporters. Nowak has no difficulty putting together exciting pro-

grams and attracting high-calibre international soloists; however, his concerts have been plagued by last-minute personnel and program changes. This tendency makes them seem unprofessional and discourages even those who want the Metamorphosis organization to succeed. The orchestra's new name also suggests a higher standard of performance than one can reasonably expect of a scratch orchestra. ☉

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MUSIC

Dear to their hearts

The Dears name their six most memorable albums

By DAVE JOHNSTON

When asked to pick their favourite albums, the six members of the Dears took *Vue's* request quite seriously. It became the topic of an intense discussion during a long haul between stops on their current tour (their third this year). During a stop in Minneapolis, singer Murray Lightburn picked up the phone and relayed the list of the Montreal band's most memorable discs. "It could have easily turned into a top 20," he laughs.

PREVIEW
ROCK

might say *Kiss Me, Kiss Me, Kiss Me*, and some people might say *The Top* but I don't know. *Disintegration* is certainly their most whole record to me and I think to most of us, as well. The opening is incredible, not to mention 'Fascination Street.'"

Ride, *Nowhere*: "In terms of alternarock, that's an old record. Basically, [drummer George Donoso III] says that Ride's drummer—Logan Colbert—changed his life. It's true. The way [Colbert] plays drums is this neo-Keith Moon vibe. It's the drums that really do it for everybody, especially when they hear *Nowhere*. Not that the singing was top-notch, anything in that band."

The Smiths, *The Queen Is Dead*: "There's nothing to say. I bought the album on vinyl when I was 16. The hilarious thing is that I discovered the Smiths through this

school bully, who heard me sing one day and said I sounded like the dude Morrissey. I had never heard of him, and he gave me this tape called *Hatful of Hollow*. My friend Andrew, who was the original bass player for the Dears, and I went home and listened to this fucking tape, and we were like, 'What the fuck is this?' Then I saw an advertisement for this new album by the Smiths, and it was *The Queen Is Dead*. The only thing I had heard was this tape, but I was hopeful. My brother was going record shopping, so I gave him money—money I made from my Burger King job—and got this record. Six months later, my family was begging me to stop playing it."

Radiohead, *Kid A*: "That was [keyboardist/flautist Valerie Jodoin-Keaton]'s pick. There was a big debate between that and *OK Computer*. I would have picked *Amnesiac*, but *Kid A* is a pretty fantastic record, no matter how you slice it. I'm not certain what her motivation was, though. She's kind of all over the place—I mean, yesterday she was listening to some RealWorld/Eastern-stylings shit. It went from Leonard Cohen to that, and then she mentions *Kid A*. I still can't figure her out." •

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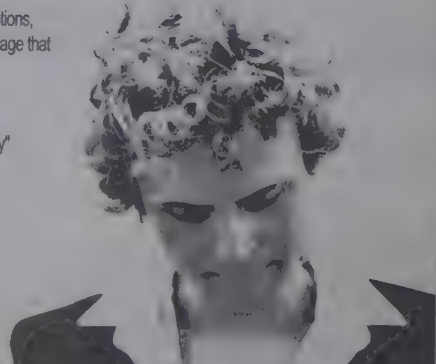
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This Charmin' man

John Gorham and John Henry make entrancing music together on *Charmin' Billy*

BY JENNY FENIAK

His head half-cocked and sun-squinted eyes peering out from beneath an old ballcap, John Gorham launches into another great tale. As he takes a late-night stroll through Edmonton's inner city, Gorham's lumbering gait and trailer park talk reveal his rural Alberta background, which he left a few years ago for a life in the city.

Before the move, Gorham spent two decades living outside Winfield, farming sheep and horses and playing his humble yet amusingly rude brand of honkytonk with a few old friends, including "Big Mike" Bunting. Back in the '80s, Bunting and Gorham played hall dances as a country duo and it was at one of these gigs that the chorus for "Alberta Home," the sleeper track on Gorham's fantastic new album, *Charmin' Billy*, was born.

"The Reform Party was just getting started," Gorham recalls, "so all

these guys had Reform ballcaps and we had been hearin', readin' about it and we knew it was going to be a pretty right-wing party. So Mikey starts singing, 'Oh, way down yonder in the Aryan Nations/Well, a bigot's life's my occupation,' just 'cause he can get away with shit like that and we all had a big laugh."

Around that time, Gorham was making a little cash on the side

PREVIEW ROOTS

interviewing Alberta ranchers for the Department of Agriculture and wound up talking with infamous Albertan white supremacist leader Terry Long, whom he describes as "a really ill man." "Basically," Gorham says, "that song is just, like, all the redneck, bigoted remarks I've heard. Some guys don't get it, some people don't hear the irony and they just think I actually believe all this stuff. The whole point is I abhor all this stuff, but that's what you hear—it's real and somebody oughta say it. I've got a couple of other songs that are even cruder, and there's a place for them."

Charmin' Billy isn't just the first time Gorham has recorded his songwriting; it's also the studio debut for

his local all-star band, John Henry. Fiddler Cam Neufeld was a member of Gorham's past-cover project Twangl, while Chris Smith (Almost Leather Band, Piemyn), Dwayne Hrynkiw and Thom Golub (and his brand-new stand-up bass) round out the lineup. They camped in the marvelous depths of Riverdale Recorders, where Scott Franchuk captured the raw, airy sound of Gorham's take on traditional honkytonk.

They chose to record the old-fashioned way, using fewer microphones and performing straight off the floor. "This is kind of like older country and jazz," Gorham says, "and we're doing it to [analog] tape because there's some sort of older-style sensibilities, and so part of that should be that we should mic it

more the way they used to—you get more air and you hear the whole sound. Now, the danger, of course, is it starts bleeding from one instrument to the other and so if somebody fucks up, well, you're screwed and you have to do it over. We wanted that kind of raw sound to go with the fact that the playing was going to be a little raw."

Although the bulk of the album contains of Gorham's witty, touching tunes, he invited a few of his favourite musicians, including Mike McDonald, Joanne Myrol and Scott Wicken, into the studio to help out with their own compositions. "All the covers I've got are unrecorded songs by friends, my best buddies," Gorham says. "I think they're all really good writers and they're songs

that have worked well for me. I've used them for a number of years and they sit good with the band."

The warmth and familiarity of *Charmin' Billy* comes from its simplicity, a quality that's evident right from the first track, "Spoilin'". Inspired by a biker who used Lindi Smith's kitchen as a drop-in centre when Gorham played bass with her in the 1980s. "This story's about a guy who walked in one day and he'd shot somebody and he was fuckin' freaked, he didn't know what to do," Gorham recalls. "I mean, I just remember this guy's eyes—like, he may have been Joe Tough-Guy, but he was scared shitless." ●

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NEW SOUNDS

THE RAPTURE
ECHOES
(VERTIGO/DFA/UNIVERSAL)

It's apt that the Rapture decided to title their long-delayed full-length debut *Echoes*. From the first notes of "Olio," where a drum machine deliberately dots out a rhythm for Luke Jenner's howling, feral yowls, you can hear the sound of pop music's dark past reverberating within the band's wiry arrangements. In the case of "Olio"—and a few other songs on this 11-track album—Jenner is channeling a hundred nights spent singing along with the Cure's Robert Smith. Elsewhere, the band references influences obscure (Gang of Four on the funked-up "Heaven") and common (David Bowie on "Open Up Your Heart"), but what gets you rocking is the wild energy of the music.

Like much of the music that New York has birthed, the rhythm is where the action is, and the Rapture have it all over the place. The strange amalgam of the ferocity of punk and the abandon of house is the root of tracks like "I Need

Your Love" and "House of Jealous Lovers," which sound like a wild illegal party in the seedy basement of a derelict building. On *Echoes*, the bones are bare and the energy is infectious, not to mention refreshing, as Afrika Bambaataa's drum machine gets cozy with Lou Reed's sleazy guitar. Emerging from the DFA empire of producers Tim Goldsworthy and James Murphy—who have created a Factory-like camp around themselves with LCD Soundsystem, Black Dice and the Juan McLean—the Rapture have distanced themselves from their West Coast indie-boy roots and come around to the kind of record that feels like a revelation. Here, it's all about the cowbell and handclaps, not feedback and dour faces. Which is what rock music could use a lot more of, if you ask me. ★★★★★ — DAVE JOHNSTON

BASEMENT JAXX
KISH KASH
(XL)

Basement Jaxx has always seemed like an act in a world of its own. Their last

record, *Rooty*, found the Brit duo of Simon Ratcliffe and Felix Buxton increasingly dissatisfied with the sound of dance music, opting instead to embrace even more ethnic sounds, from dancehall to Bollywood. The resulting explosion of sound helped hide the fact that *Rooty* was a disjointed affair, buoyed by the strength of "Get Me Off" and "Where's Your Head At?", noisy dancefloor jams that had no equal on the scene.

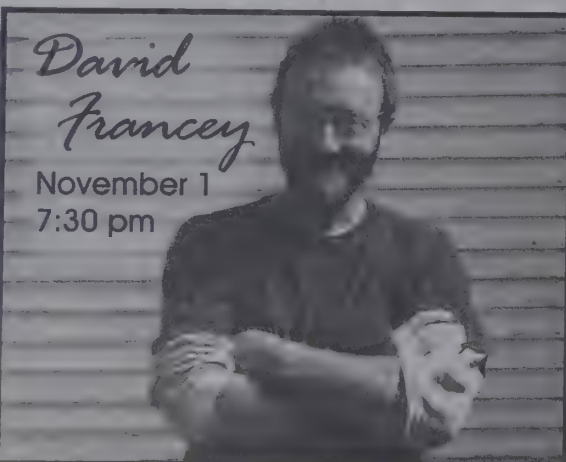
If Basement Jaxx sounded disappointed with dance music on the last record, they've disowned it on *Kish Kash* and invented something new. The opening track, "Good Luck," starts with drifting strings before combusting to life, as Bellrays singer Lisa Kekaula declares, "Tell me, is life just a playground?" affirming that Buxton and Ratcliffe are concerned not only with making you freak out and have a good time, but doing it with proper songs as well. Vocalists—and their attitude—play a huge role on *Kish Kash*, and it's an impressive array. Me'shell Ngeocelle lends a sensuous howl to the swinging "Right Here's the Spot" and "Feels Like Home," while former 'N Sync dude JC Chasez actually out-cools Justin on the popping "Plug It In."

The real coups are punk legend Siouxsie Sioux and rap prodigy Dizzee Rascal. On "Cish Kash," the queen Siouxsie sounds at home in the jaxx electro avalanche, while Rascal helps make "Lucky Star" into a Bollywood mash-up dream that even Timbaland could learn from. From opposite worlds, brought together in the jaxx universe. Such an unearthly creation, this *Kish Kash*. And affirming. ★★★★★ — DAVE JOHNSTON

MANDY MOORE
COVERAGE
(EPIC)

If Britney Spears is the nymphlet Christina Aguilera is the slut and Jessica Simpson is the moron, then what's Mandy Moore? Easy—she's the one who spent 2003 quietly surpassing all of them, first starring in the underrated movie *How to Deal* and now releasing *Coverage*, one of the most unexpectedly enjoyable pop albums of the year. Moore covers 12 songs on the disc, all of them originally recorded by artists far outside the usual pop-star spectrum—acts like XTC, Joe Jackson, John Hiatt, Todd Rundgren, Blondie and Joni Mitchell. Even critics who like this album can't seem to stop themselves from expressing their condescending amazement that Moore has even heard of some of these artists—but part of what's wonderful about *Coverage* is the way Moore and producer John Fields view the quirky lyrics of XTC, the New Wave sounds of Blondie and the more introspective work of Mitchell and Jackson all as fitting into one big, inclusive pop tradition. *Coverage* makes you think, "Of course Mandy Moore knows about XTC. Why wouldn't she?"

And Moore sounds so confident throughout the disc, I'm willing to believe she's been singing along with these songs her entire life. (I don't care if she first heard "Anticipation" on the original Carly Simon album or the Heinz ketchup commercial; she sings it with as much knowing wit as you could ask for.) I was especially pleased by the inclusion



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VUE WEEKLY



of the Waterboys' "The Whole of the Moon" and Joan Armatrading's "Drop the Pilot," two big guilty-pleasure songs from my teen years that I no longer feel quite so guilty about liking. Plus, the way the drummer kicks off "One Way or Another" by shouting "One, two, c'mon, Mandy!" is absolutely adorable. ★★★★★ —PAUL MATWYCHUK

ALL OUT WAR CONDEMNED TO SUFFER (VICTORY)

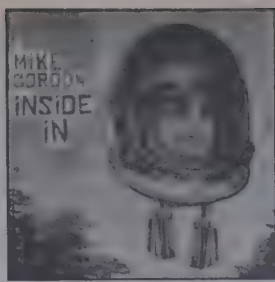
Wow. I'm still putting my battered self back together after this album blew me right into the back wall of my living room. With some obvious nods to early Slayer, these New York City hardcore kids pack a punch that, unlike way too much speed and black metal nowadays, doesn't rely on electronics or synths.

Condemned to Suffer is the kind of metal album that you can frighten your parents with, even if you moved out of the house and took a job as an accountant 10 years ago. Like most music in the genre, the band's message is apocalyptic, but there's something about All Out War that makes them that much scarier than just about any other bands out there. Maybe it's all those images of angels battling the hordes of hell, or all the clerics wearing gasmasks in the album art. Maybe it's the fact that this album sounds just so much better than pretty any other metal record I've heard this year.

Not since I heard my first Slayer album have I so enjoyed a record that I felt sure would damn me for life—or been so convinced that Hell, if I actually believed in the place, would be a spot I might enjoy. ★★★★★ —STEVEN SANDOR

GRANDPABOY DEAD MAN SHAKE (FAT POSSUM/EPITAPH)

With his distinctive grating vocals, bandsaw-like guitar and Replacement mates in tow, Grandpaboy's Paul Westerberg returns with a cohesive collection of bluesy originals and carefully chosen covers. It starts with "MPLS," an rollicking, abbreviated homage to hometown Minneapolis, and closes down with a pared-down but no less raw crooning take on the early-'60s classic "What Kind of Fool Am I?" Along the way we get a reverb-soaked version of "I'm So Lonesome" (Hank Williams—who else?) and a just-as-hurtin'-as-the-original cover of John Prine's "Souvenirs" ("Broken hearts and dirty windows/Make life difficult to see/That's why last night and this mornin'/Always look the same to me"). Truth be told, I preferred Westerberg's last solo record, *Stereo* to Grandpaboy's first effort, *Mono*. Accordingly, *Dead Man Shake* is just



enough to tide me over until the real Paul Westerberg stands up again. ★★★★★ —DAN RUBINSTEIN

MIKE GORDON INSIDE IN (ROPEADOPE/RHYKO)

There's a lot going on inside Mike Gordon's head. A lot. *Inside In*, the first solo album from the Phish bassist, is more than a complement to 2000's *Outside Out*, his first full-length feature film—it's a peek into the musical dreamscape that exists, as Gordon says, "in the space between being asleep and being awake." It starts off with ambient dub that reminds me of Michelle Shocked's last record, but that quickly bleeds into a series of experimental jams which sound like cross-sections of Phish songs boiled down to their essence and then pounded flat and stretched thin like animal skins being cured in the sun. (And if you think that description's a little weird, you gotta check out what Gordon says about *Outside Out*, a Tommy-like tale of a boy and his guitar "unlearning" everything, with help from an "outstructional video," in pursuit of true art.)

But *Inside In* is more than surreal pseudo-soundtrack with a string of "huh?" moments. With splashes of Mark Knopfler-esque pedal steel and poetic turns of phrase reminiscent of Leonard Cohen, not to mention several sprawling Phish-style jams complete with guest turns from banjo great Bela Fleck and Phish drummer Jon Fishman, there's as much creativity in the music as there is in the words. Thanks to its electric guitar hooks and catchy cho-



rus, "Couch Lady" is perhaps the most accessible track. But this one's a real desert island disc—if only because it'll take a good solid year, or longer, to figure it out. ★★★★★ —DAN RUBINSTEIN

SINGING D REGGAE SOUL (UPTOPARZ)

Undiscovered local singers have a tendency to lapse into making "pop music," but they're either rapping their latest verses in half-filled clubs or making mindless rock in their parents' basement. Which makes it that much more pleasing to see an artist like Singing D come along with a truly unique, appealing sound.

D's debut album, *Reggae Soul*, mixes ragga, lovers' rock and dancehall—and that variety of sounds is the disc's biggest draw. With lyrics that comment on everything from war's influence on youth ("War Song") to the ups and downs of relationships ("When You Left Me"), *Reggae Soul* is proof local acts can demonstrate as much range as any major-label act. On the production side, however, *Reggae Soul* is a mixed bag—the album's canned, electronic sound poorly serves tracks like "We Got Girls," where live instrumentation would have suited Singing D's voice much more.

Sadly, by the time the disc's quality sinks in, it's over. With only seven new songs and three remixes, *Reggae Soul* is a little on the skimpy side. But as Erykah Badu's *Worldwide Underground* taught us, albums don't have to be long to be good. ★★★★★ —SEAN AUSTIN-JOYNER

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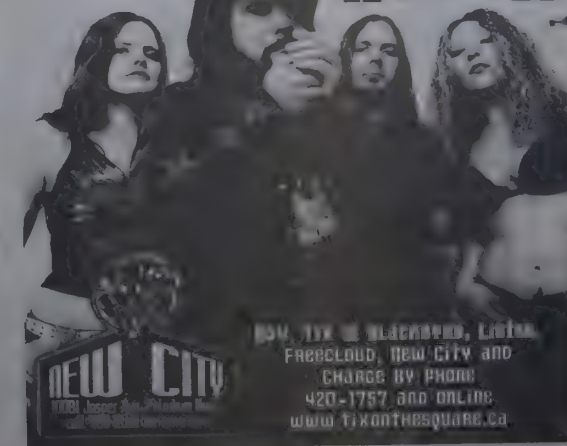
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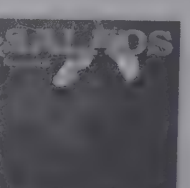
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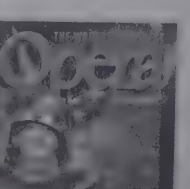
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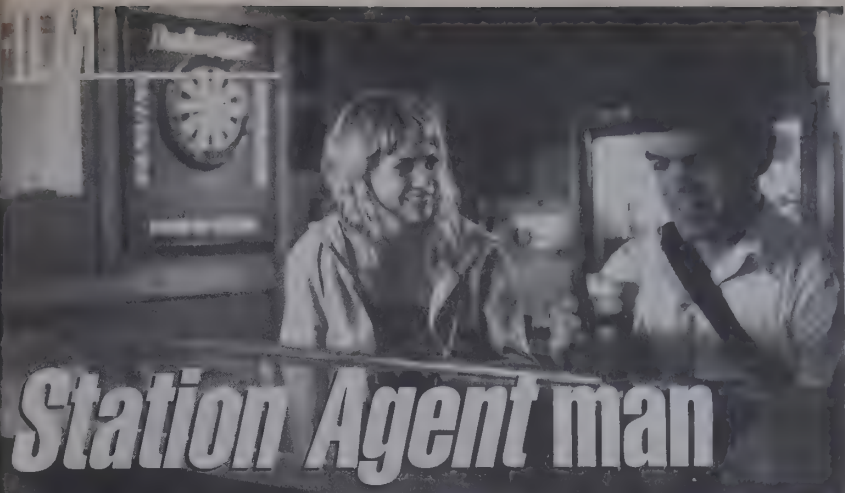


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Station Agent man

Tom McCarthy engineers an indie hit with his award-winning first film

by BRIAN GIBSON

For first-time director Tom McCarthy, *The Station Agent* has been a remarkable ride. "We've had one hell of a reception, you know, far beyond what any of us thought," he tells me over the phone from New York.

The film has garnered Special Jury Prizes at the San Sebastian and Marrakech festivals, but it first stormed down the tracks last January at Sundance, where McCarthy picked up the audience award and the screenwriting award for a movie that took him two and a half years

to write—although, he notes, "In film language, that's nothing."

An actor who's had roles in *Conspiracy Theory* and *The Guru*, McCarthy polished up the screenplay while shooting *Meet the Parents*. After finishing a play in July of 2002, he prepared *The Station Agent* for a month and then threw himself pell-mell into getting his story onto cel-

luloid. "We shot it in 20 days," he says. "It was really fucking fast. We only had half a million dollars. We shot it in Jersey in August. So it was a real rush. We were wrapped, like, September 4, and then had to rush like hell to get it to Sundance."

PREVIEW INDIE

But even with a wide release from Miramax and a warm reception from critics, the full-steam-ahead experience of making *The Station*

Agent still resonates. "We knew at the end of the shoot, we made the kind of movie that we wanted to make," McCarthy says. "Even the crew, you know—I saw one of our grips the other day on the street and he's like, 'Dude, the film is just so awesome! He was so excited, and he was like, 'We knew it, man! We knew it on set! We could all feel it! You just know, when you work on enough small films, that you've got something special.'"

The little engineer that could

Short or overweight, dark-skinned or poor—there are millions of people made invisible everyday because of their appearance. Whether mocking, patronizing, exoticizing or "cutifying" them, we focus on their outward differences and erase their true individuality.

Finbar McBride, drunk and fed up with being stared at and condescended to, knows this as well as anybody. Standing up on a barstool to show off his 4'6" frame, he shouts at the tavern crowd, "Here I am! Take a look!"

By this point in *The Station Agent*, Fin (Peter Dinklage) has been ignored, taunted, gawked at and then photographed, called "Mini-Me" and otherwise made needlessly aware of his dwarfishness. Little wonder, then, that he willingly moves into a station house

REVUE INDIE

in Newfoundland, New Jersey, which he inherited from his boss, who died of a heart attack in their Hoboken train shop. With the reserve of a man who's been constantly cut down by others, Fin tries to settle into his new home. But he's soon followed around by Joe (Bobby Cannavale), the much-too-friendly driver of a snack van, and then nearly run over—twice—by Olivia (Patricia Clarkson), a scatterbrained local artist. As a friendship develops among these three misfits, it soon becomes clear that Fin wants to retreat into his own world, that Joe's eager machismo is a mask and that Olivia has a past demon to deal with. But the film's subtle writing explodes the stereotypes of passive victim, overcompensating "guy's guy" and "grieving divorcee" through a carefully detailed setting, nuanced dialogue and well-honed performances.

Fin's weighty silence anchors the movie, and Dinklage instills his performance with a meaningful, quiet strength. Can-

navale plays Joe, a talkative Latino from Manhattan, with just the right mixture of obliviousness and fragility, while Clarkson's mature rendering of Olivia nearly steals the film. (As a finely wrought, small-town character study, *The Station Agent* is just a stop down the line from *You Can Count on Me*.)

The film is made more authentic by its rough edges and its refusal to neatly tie up its many plot strands. When Cleo, a neighbourhood girl who befriends Fin, wants him to speak at her school, he reluctantly goes and talks to the class about trains. A boy remarks on Fin's height, prompting the teacher to quickly usher him out of the room, but McCarthy seems to be suggesting that such developing ignorance in a child shouldn't be simply punished or avoided but discussed and dealt with. It's an uneducated boy like that who becomes a man-child like Chris—the boyfriend of local librarian Emily

(Michelle Williams)—who mocks and bullies Fin.

The film does have minor flaws. There aren't enough moments of solitude and some shots should have been held longer to let a sense of stillness sink in. The relationship between the poised, adult Fin and Emily seems unrealistic, and the figures of the naive, sly blonde librarian and her boorish, lower-class boyfriend are the only stereotypes that remain in the otherwise complex film.

Observant and whimsical, *The Station Agent* often has a slyly humorous, lively tone. But this is not a lightweight movie, and its melancholy ending leaves you with a sobering reminder to be aware and respectful of people's differences. McCarthy's film never reduces its story to a moral, though, nor does it make its characters mouthpieces for clichéd life lessons. By turns droll, sad and amiable, *The Station Agent* is an affecting drama. Just don't call it charming, slight or cute, because that's how Fin is so often dismissed. —BRIAN GIBSON

trains, this device that was used to unite people and bring people together, yet he was very much on his own, and didn't want anything to do with people." But then, McCarthy ran into Dinklage, whom he had directed in a play years before, and the character suddenly came into focus. "[I thought] 'Yeah! This is perfect!'" McCarthy says. "I just felt like he was the kind of man people hadn't seen before and he could relate to the material and people would relate to him."

CANADIAN AUDIENCES will certainly relate to an early scene in the film, in which a "trainchaser" provides a stultifying, monotone narration of his film of a train trip in Canada—when the film goes black, he observes, "This is a tunnel. This is one of the darkest tunnels in Canada." "We showed this at the Toronto Film Festival," McCarthy recalls, "and it was awesome. I was like, 'How's this going to play in Canada?' We started screening, and the [character's] like, 'Canada. Snow

Cold.' And they died in Toronto. That was the first time we'd ever gotten that laugh.... We called [that scene] the warm-up act in the movie, but that was the headline act in Toronto."

But it's the loneliness of its characters, particularly the outsider Fin, that may be the aspect of the film urban audiences relate to most. "Here in New York," McCarthy says, "you have people every time you turn around. It's one of the most crowded cities in the world, and there are so many desperately lonely, isolated people here, and sometimes there's no better place to go to be alone than a huge city—it's so easy to block people out. But there's something about when you run into someone in a space where there's not a lot of people—there's a much more human connection there." ☺

THE STATION AGENT

Written and directed by Tom McCarthy

• Starring Peter Dinklage, Patricia

Clarkson, Bobby Cannavale and

Michelle Williams • Opens Fri, Oct 24

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Jenny McCarthy and Pamela Anderson in *Scary Movie 3*

I'm gonna git you, Zucker

David Zucker wrests control of *Scary Movie* series from the Wayanses

By DARREN ZENKO

For me, the big shock in *Scary Movie 3* came early on, when I heard myself chuckling. It was weird—"scary," even. The work of the assorted Wayanses is usually funny like a knife-wielding paranoid—only the very stupid laugh at it. The puzzle deepened as minutes of the film ticked by and the corny spoof gags rattled past—it was all too mannered, too tasteful compared to the cavalcade of literal and metaphorical shit I'd been bracing myself for. My suspicion built as the movie progressed, and the credits gave it confirmation: directed by David Zucker. Well, that explains everything!

Zucker is The Man in the world of spoof films, or at least one-third of The Men; with brother Jerry and pal Jim Abrahams, he's created such legends as *Airplane!*, *The Naked Gun* and *Kentucky Fried Movie*. *Scary Movie 3* is a lesser effort, to say the least; he's sleepwalking through it, but even in his sleep he can't help but be superior to all other spoofmeisters, the Wayanses very much included. He's cagey, though, a guy who knows the audience he's playing to; the *Scary Movie* audience demands a dumb flick filled with obvious jokes aimed at the lowest common denominator, and that's what Zucker provides.

This time around, the material lined up for lampooning is *The Ring*, *Signs* and (weirdly) the non-horror *8 Mile*, with a few *Matrix* and *Sixth Sense* references tossed in along with pop-cultural herbs and spices. The synthesis of *Signs* and *The Ring* is actually kind of clever, but the *8 Mile* elements feel out of place, tacked-on. But hey! Maybe that's clever too! Think about it: a white comedian steps up to take the reins of a very black movie series. There's no way he can honestly (or perhaps "authentically") make with the ebionics, so he makes a film about a white guy trying to make with the ebionics into one of the main targets of his parody. Brilliant? Or am I trying to dive deep into the shallow end?

ZUCKER, LIKE ALL COMEDIANS, has two tools to make laughs happen when the jokes aren't generally funny enough to generate them spontaneously. First is the rapid-fire/shotgun approach: just keep pumping out gags and the law of probability dictates that yuks will occur. Second is the duration/repetition approach, which is trickier. Its based on the theory that once is funny, twice is less funny and three times isn't funny at all... but eight, 12, 20 times? Comedy gold!

Zucker has the chops to make it work. In a couple of scenes, he grabs the joke like a man grabbing a weasel. You're sitting there watching him, and that weasel's writhing and squealing, and you're like, "When's he going to let go of that weasel?" But he doesn't let go! He won't release that joke, not until you've laughed, dammit.

It helps that the cast is so game, none more so than virtually unknown former porn star Simon Rex in the role of rap wannabe George. He really gets in there, and it's endearing; this could be a breakthrough. Charlie Sheen is sadly underutilized, but his deadpan timing breathes life into bits that otherwise would have just lain on the floor like dead bats. And look: there's George Carlin, and there's Queen Latifah—they're hilarious! It's Zucker standby Leslie Nielsen as the idiot president who steals the show, though, as usual; the director even has him continue a joke he began 23 years ago with *Airplane!*, which has to be some kind of running-gag record.

Yeah, but is it a good movie? Oh, no... no, no, no; it's terrible. ●

SCARY MOVIE 3

Directed by David Zucker • Written by Jason Friedberg, Aaron Seltzer, Craig Mazin, Pat Proft, Jonathan Hurwitz and Hayden Schlossberg • Starring Charlie Sheen, Anna Faris, Jeremy Piven, Simon Rex and a whole lot of famous rappers • Opens Fri, Oct 24

Completely uneventful

The *Event* takes a deathly obvious approach to the topic of assisted suicide

By JOSEF BRAUN

In *The Event*, the newest film from Hanging Garden writer/director Thom Fitzgerald, Don McKellar plays Matt, a thirtysomething New York musician from a middle-class Jewish family whose health is in a serious downward spiral from complications due to AIDS. Actually, when we first meet Matt, he's already dead, seen from above and looking rather angelic as he's zipped into a body bag while weeping friends look on. The night before this somber scene, Matt, with the assistance of his best friend (an AIDS hospice worker played by Brent Carver), orchestrated one of the "events" of the film's title, a massive party to allow Matt one last night of joy among friends before choosing a quiet, quick and efficient death over a long, drawn-out and painful one. Yet "long" and "drawn-out" are perhaps the most accurate words to describe *The Event* itself, a film that approaches its Big Issues in such a facile manner that we get the point in the first 10 minutes, leaving us to sit and watch all the pieces come predictably

and languidly together.

Early in the film we see a young assistant district attorney (Parker Posey) attentively reading a newspaper headline about assisted suicide: a crime is being committed somewhere, she thinks, and becomes wholly determined to get to the bottom of it. She marches into Carver's clinic plainly implying that the multiple suicides that have occurred under his care were performed with the aid of this man who's supposed to be keeping AIDS patients alive. Naturally, Carver won't confess—at least not yet—so Posey commits all

REVIEW DRAMA

of her energy to uncovering the scandal, no matter what the cost.

The Event is set up as a polemic on assisted suicide, but who are we kidding here? All ethical ambiguities vanish when we see a sympathetic character like Matt, whose drug cocktails are doing nothing to stall the collapse of his immune system or the growth of his brain tumours, trying to maintain his dignity in the face of what will be perhaps years of certain agony and false hopes. Or when we see Carver's grim face crumple every time he looks at the deathly faces of his patients or the rows of boxes of ashes of long-gone friends that were never picked up by families too ashamed by disease or sexual prefer-

ence. Or when we see Matt's mother and sister (Olympia Dukakis and Sarah Polley) also struggling to endure Matt's painful losing battle, finally accepting his difficult decision and giving him the love and support he needs.

But the most transparent vehicle of Fitzgerald's agenda is Posey, a talented actress so good at playing characters in over their head that she sounds perfectly naive and shallow when she keeps repeating her she's sorry everyone's having such a hard time, but the law is the law. Top it off, Posey's one-dimensional character also had her father die of slow death in hospital from cancer, so we have to just sit there and strum out fingers waiting for her to realize that perhaps there's some connection between her personal experience and what these people are fighting to achieve.

The Event is too self-congratulatory to see that it's pulling out every tired convention from the string bag (largely much better) late-'80s AIDS dramas that it's emulating. It's more provocative than an *Afterschool Special* and makes you wonder if all these terrific Canadian actors share the same lousy agent. ●

THE EVENT

Directed by Thom Fitzgerald • Written by Thom Fitzgerald, Tim Marback • Steven Hillier • Starring Parker Posey, Don McKellar, Brent Carver and Olympia Dukakis • Opens Fri, Oct 24

All the real grrrls

Down and Out With the Dolls celebrates the rock chick in all of us

By JOSEF BRAUN

Writer/director Kurt Voss's *Down and Out With the Dolls* is set in what looks roughly like the present. But the film—about the fast rise and fall of the Paper Dolls, a fairly generic small-time punk rock quartet torn apart by giant egos, manipulative sex, unhealthy aspirations and artistic differences—could be set just about any time in the past 25 years. (Remove the term "punk" and we can make that any time in the last 40 years.) Voss's narrative doesn't depart much from every other rock movie you've seen, but just as the Dolls manage to churn out viscerally satisfying punk rock from humdrum material (I'd never buy their record, but they're hoot to see perform in a club or backyard barbecue), Voss and his cohorts transcend convention in a number of fun ways. It's shaggy and unevenly acted, but *Down and Out* is a consistently engaging and hilarious American indie.

When the Snobs dissolve after the male half of the couple at its core announces his newfound homosexu-

ality, the vaguely talented bed-hopping singer Fauna (Zoë Poledouris) decides to accept an offer to start an all-girl band with a naive, guitar-strumming local coffeehouse cutie named Kali (Nicole Barrett) after spotting her sipping sodas with big-time NYC punkster Levi (Canadian-born producer Coyote Shivers) and having her starfucking instincts kick into high gear. They round out with the group with Kali's pals Lavender (Melody Moore) on bass and Reggie (Victoria's own Kinzie Starr) on drums and, whether it's the tension between the distinctive personalities or the bal-

REVIEW ROCK

ance of disparate talents, the Paper Dolls seem born to rock and they all move into a home they naturally dub the Doll House.

Fauna's the diva, Kali's the dreamer, Lavender's the glue that holds the band together and Reggie... well, Reggie's the drummer, and like so many rock drummers she's a bit of an opaque weirdo who just seems to live for the next gig—or, much to the eventual dismay of her tagalong boyfriend, the next panty party with the latest in a series of lesbian Dolls fans. Besides providing the real thunder in the group, Starr, underplaying every gag, is also the funniest thing in *Down and Out*. She makes Reggie into

an altogether macho rock monster in sexy hipster tomboy clothing. Also terrific is Jennifer Shepard as former Snobs member Alcoholly and Motorhead mastermind Lemmy Kilmister's Joe, a barely comprehensible nut who takes up residence in a closet in the Doll House to fight off the "blue worms" with a hammer and give bad sex advice to Reggie's beau.

But besides the diverse cast, the solid gags and the enjoyable ongoing soap opera of the Paper Dolls' cohabitation, Voss also gets the tone of the undying Pacific Northwest punk scene just right. When you're rehearsing in a dingy suburban garage or hurling your body against others in a seedy club or shopping for vintage polyester party dresses or watching some kids break their necks on a halfpipe, there's something virtually indistinguishable between seaside cities like Vancouver, Victoria, Seattle or Portland, Oregon, where *Down and Out* just happens to be set. But Voss won't make you feel as guilty for enjoying yourself the way Cameron Crowe's *Singles* did—you know that his heart is right there in the pit with the rest of us. ●

DOWN AND OUT WITH THE DOLLS

Written and directed by Kurt Voss • Starring Zoë Poledouris, Kinzie Starr, Nicole Barrett and Melody Moore • Zeidler Hall, The Citadel • Fri-Mon, Oct 24-26 (7pm) • Metro Cinema • 425-9212

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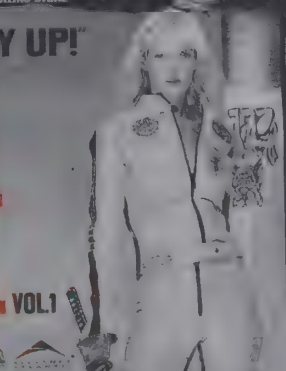
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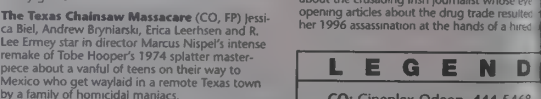
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The Rundown (CO, FP) The Rock, Seann William Scott, Rosano Dawson and Christopher Walken star in *Very Bad Things* director Peter Berg's action comedy about a bounty hunter who teams up with a rich young adventurer to track down a



Thirteen (P) Evan Rachel Wood, Holly Hunter and Nikkī Reed (who co-wrote the script) star in director Catherine Hardwicke's shocking and disturbing drama about 13-year-old girls who take up an amoral, thrill-seeking lifestyle of casual sex, shoplifting, navel piercing, dressing provocatively and reckless drug use.

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STATION AGENT
Language. Daily 7:00 9:00 Sat-Sun 2:00

PRINCESS

10337-82 Ave. 433-0728

TEEN
Themes. Daily 9:20 Sat-Sun Mon 3:10

EVENT
7:00 9:10 Sat-Sun 2:00

MAGDALENE SISTERS
Themes, disturbing content
7:15 Sat-Sun 1:00

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CAME FROM OUTER SPACE
7:00

RAY OF DARKNESS
4:00

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Violence. Daily 7:05 9:10 Sat-Sun 1:15 3:10

RUNAWAY JURY
Violence. Daily 7:00 9:30 Sat-Sun 1:00 3:25

RADIO
7:10 9:25 Sat-Sun 1:10 3:25

GOOD BOY!
7:30

SCARY MOVIE 3
Crude content. Daily 7:15 9:10 Sat-Sun 1:15 3:10

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INTOLERABLE CRUELTY
Coarse language. Daily 7:00 9:15

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Showtimes listed are for the date of this
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RUNAWAY JURY
Violence. Fri-Sun 1:20 4:10 7:00 9:45
Mon-Thu 1:45 4:20 7:00 9:45

INTOLERABLE CRUELTY
Coarse language
Fri-Sun 1:45 4:20 7:00 9:45

GOOD BOY!
6:40 8:40

THE TEXAS CHAINSAW MASSACRE
Violence
Fri-Sun 1:45 4:20 7:00 9:45

THE SCHOOL OF ROCK
7:20 9:10

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CINEMA GUIDE

CITY CENTRE

10200-102 Ave. 421-7020

KILL BILL: VOLUME I
Gory violence. TH-Fri 1:50 4:30 7:30 10:10

INTOLERABLE CRUELTY
Coarse language. Fri-Tue Thu 1:30 4:10 6:50 9:20
Wed 1:30 4:10 9:45

THE SCHOOL OF ROCK
Daily 1:20 3:50 6:40 9:10

MYSTIC RIVER
Violence, coarse language
Fri-Sat 1:45 4:30 6:30 9:30

RUNAWAY JURY
Violence
Fri-Sat 1:00 4:00 7:00 9:40

THE TEXAS CHAINSAW MASSACRE
Violence
Fri-Sat 1:20 4:50 7:40 10:20

VERONICA GUERIN
Violence, coarse language
Fri-Sun Tue Thu 2:00 4:20 7:10 9:25
Mon 2:00 4:20 9:25

SCARY MOVIE 3
Crude content. No passes
Daily 12:50 2:50 5:00 7:50 10:00

RADIO
Daily 1:10 4:40 7:20 9:50

WEST MALL 8

8882-170 St. 444-1829

FREDDY VS. JASON
Gory violence throughout. Daily 8:50

UPTOWN GIRLS
Fri Mon-Thu 7:20 9:30
Sat-Sun 1:55 4:00 7:20 9:30

SPY KIDS 3-D: GAME OVER
Fri Mon-Thu 8:40 Sat-Sun 2:05 4:30 6:40

CABIN FEVER
Gross-out scenes. Daily 9:35 Sat-Sun 2:10

AMERICAN WEDDING
Crude content. Fri Mon-Thu 7:10
Sat-Sun 4:45 7:10

MATCHSTICK MEN
Fri Mon-Thu 6:50 9:20
Sat-Sun 1:50 4:20 6:50 9:20

MAMBO ITALIANO
Coarse language. Fri Mon-Thu 6:45 9:00
Sat-Sun 2:15 4:40 6:45 9:00

SEABISCUIT
Some coarse language. Fri Mon-Thu 8:30 9:25
Sat-Sun 2:00 6:30 9:25

HOUSE OF THE DEAD
Gory violence. Fri Mon-Thu 7:00 9:10
Sat-Sun 1:45 4:10 7:00 9:10

CLAREVIEW

4211-139 Ave. 472-7600

THE RUNDOWN
Fri-Sun 1:40 4:20 7:40 9:55
Mon-Thu 2:05 4:50 7:40 9:55

THE SCHOOL OF ROCK
Fri-Sun 1:00 3:30 6:45 9:10
Mon-Thu 1:55 4:25 6:45 9:10

INTOLERABLE CRUELTY
Coarse language. Daily 7:05 9:20

KILL BILL: VOLUME I
Gory violence. Fri-Sun 1:50 4:30 7:30 10:00
Mon-Thu 2:20 4:40 7:30 10:00

GOOD BOY!
Fri-Sun 12:55 3:20 Mon-Thu 2:15 4:35

MYSTIC RIVER
Coarse language. Fri-Sun 12:45 3:40 6:40 9:40
Mon-Thu 1:10 3:50 6:40 9:40

RUNAWAY JURY
Violence. Fri-Sun 1:20 4:10 7:00 9:45
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THE TEXAS CHAINSAW MASSACRE
Gory violence. Fri-Sun 2:00 4:40 7:15 9:30
Mon-Thu 2:00 4:45 7:15 9:30

SCARY MOVIE 3
Crude content. Fri-Sun 12:50 2:45 4:50 7:45 9:50
Mon-Thu 2:10 4:40 7:45 9:50

RADIO
Fri-Sun 1:30 4:00 6:30 9:00
Mon-Thu 1:50 4:10 6:30 9:00

BEYOND BORDERS
Violence, mature theme. Fri-Sun 1:10 3:50 6:50
9:35 Mon-Thu 1:40 4:15 6:50 9:35

SOUTH EDMONTON COMMON

1525-99 St. 436-8585

PIRATES OF THE CARIBBEAN:
THE CURSE OF THE BLACK PEARL
Frightening scenes, not suitable for young children.
Daily 12:30 3:30 6:30 9:40

UNDERWORLD
Gory violence. Fri-Wed 2:20 5:15 7:50 10:30
Thu 2:20 10:30

THE RUNDOWN
Daily 1:45 4:50 8:10 10:40

UNDER THE TUSCAN SUN
Not suitable for younger children.
Daily 1:20 3:50 7:00 9:30

LOST IN TRANSLATION
Fri-Tue 1:15 4:15 7:20 10:20 Wed-Thu 10:15

OUT OF TIME
Daily 2:00 4:45 7:30 10:00

INTOLERABLE CRUELTY
Coarse language. Fri-Tue 1:30 2:30 4:00 5:00 6:45
7:45 9:15 10:15 Wed-Thu 1:30 2:30 4:00 5:00 6:45
7:45 9:15

14A KILL BILL: VOLUME I
Gory violence. Daily 1:10 4:10 7:00 9:50
TH-Fri 2:10 5:10 8:00 10:45

RUNAWAY JURY
Violence. TH-Fri 12:45 3:45 7:10 10:10

THE TEXAS CHAINSAW MASSACRE
Gory violence. Daily 1:50 4:20 7:15 9:45
TH-Fri 12:50 3:10 5:30 8:15 10:45

RADIO
TH-Fri 1:00 3:40 6:50 9:30

WONDERLAND
Substance abuse and violence
Daily 1:40 4:30 7:40 10:20

PINJAR
Subtitled. Daily 12:40 4:40 8:30

ALIEN: THE DIRECTOR'S CUT
Gory scenes. Wed-Thu 1:15 4:15 7:20 10:20
Stars and strollers screening Thursday 1:15

WEST MALL 6

8882-170 St. 444-1331

TERMINATOR 3:
RISE OF THE MACHINES
Violence throughout
Fri Mon-Thu 7:30 10:00
Sat-Sun 4:30 7:30 10:00

FINDING NEMO
Fri Mon-Thu 6:40 9:00
Sat-Sun 4:00 6:40 9:00

S.W.A.T.
Fri Mon-Thu 7:15 9:50
Sat-Sun 4:15 7:15 9:50

LARA CROFT TOMB RAIDER:
THE CRADLE OF LIFE
Violent scenes
Fri Mon-Thu 6:50 9:40
Sat-Sun 3:45 6:50 9:40

BRUCE ALMIGHTY
Coarse language
Fri Mon-Thu 7:00 9:30
Sat-Sun 4:45 7:00 9:30

OPEN RANGE
Violent scenes
Fri Mon-Thu 6:30 9:15
Sat-Sun 3:45 6:30 9:15

GALAXY CINEMAS @ SHERWOOD PARK

2020 Sherwood Drive,
416-0150

INTOLERABLE CRUELTY
Coarse language. Fri-Sun 1:20 3:40 6:40 9:10
Mon-Thu 6:40 9:10 Wed 9:10

KILL BILL: VOLUME I
Gory violence. Fri-Sun 2:00 4:30 7:30 10:00
Mon-Thu 7:25 10:05

GOOD BOY!
Fri-Sun 12:30 2:40 4:50 7:15 Mon-Thu 7:15

THE RUNDOWN
Daily 9:25

THE SCHOOL OF ROCK
Fri-Sun 1:00 3:50 6:50 9:20 Mon-Thu 6:50 9:20

MYSTIC RIVER
Coarse language. Fri-Sun 12:40 3:30 6:30 9:30
Mon-Thu 6:30 9:30

RUNAWAY JURY
Violence. Fri-Sun 12:50 3:45 7:00 9:55
Mon-Thu 7:00 9:55

THE TEXAS CHAINSAW MASSACRE
Gory violence. Fri-Sun 1:45 4:15 7:30 9:50
Mon-Thu 7:30 9:50

SCARY MOVIE 3
Crude content. Fri-Sun 1:30 4:00 7:20 10:00
Mon-Thu 7:20 10:00

RADIO
Fri-Sun 12:45 3:45 6:45 9:35 Mon-Thu 6:45 9:35

BEYOND BORDERS
Violence, mature theme. Fri-Sun 12:35 3:35 6:55
9:40 Mon-Thu 6:55 9:40

NORTH EDMONTON CINEMAS

14231-137 Ave. 732-2296

SCARY MOVIE 3
Crude content. No passes. On 2 screens. Fri-Sat
12:55 2:00 3:10 4:05 5:30 6:30 7:40 8:40 10:00
10:45 Sun-Thu 12:55 3:00 3:10 4:05 5:30 6:30 7:40
8:40 10:00

BEYOND BORDERS
Violence, mature theme. Daily 1:50 4:30 7:20 10:05

KILL BILL: VOLUME I
Gory violence
Daily 12:30 2:50 5:20 8:00 10:30

INTOLERABLE CRUELTY
Coarse language
Daily 1:20 4:10 7:15 9:40

18A GOOD BOY!
Daily 12:40 2:40 5:00 7:10

PIRATES OF THE CARIBBEAN:
THE CURSE OF THE BLACK PEARL
Frightening scenes, not suitable for young children
Daily 12:50 3:50 6:55

UNDERWORLD
Gory violence
Daily 10:15

THE SCHOOL OF ROCK
Daily 2:10 4:40 7:30 9:55

OUT OF TIME
Daily 9:15

THE RUNDOWN
Daily 2:20 4:50 7:45 10:10

UNDER THE TUSCAN SUN
Not suitable for younger children
Daily 1:00 3:30 7:00 9:30

MYSTIC RIVER
Coarse language
Daily 12:45 3:40 6:40 9:40

RADIO
Daily 1:40 4:20 7:00 9:30

RUNAWAY JURY
Violence
Daily 1:10 4:00 6:50 9:50

THE TEXAS CHAINSAW MASSACRE
Gory violence
12:35 3:00 5:25 7:50 10:20

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G RUNAWAY JURY
Violence
Daily 1:45 6:50 10:00

PG BEYOND BORDERS
Violence, mature theme. 1:20 4:10 7:10 9:40

WESTMOUNT CENTRE

111 Ave. Great Rd. 455-8726

THE SCHOOL OF ROCK
Fri Sat-Sun 1:20 3:50 6:50 9:20
Mon Tue Wed Thu 6:50 9:20

14A KILL BILL: VOLUME I
Gory violence. Fri Sat-Sun 1:10 3:40 7:10 9:40
Mon Tue Wed Thu 7:10 9:40

14A RUNAWAY JURY
Violence
Fri Sat-Sun 1:00 4:00 7:00 9:30
Mon Tue Wed Thu 7:00 9:30

PG THE TEXAS CHAINSAW MASSACRE
Gory violence
Fri Sat-Sun 1:30 4:15 7:20 9:40
Mon Tue Wed Thu 7:20 9:40

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Baddies and Veronica

Veronica Guerin simplifies its complex real-life story into Hollywood bombast

By JOSEF BRAUN

In dramatizing the heroic story of a famed Irish journalist's bold (and fatal) 1996 exposé of a violent, drug-peddling Dublin mafia network, *Veronica Guerin*—the latest product from that king of bombast, producer Jerry Bruckheimer—is a patent Oscar grab for star Cate Blanchett and an equally obvious attempt at spicing up Bruckheimer's résumé with a dash of pseudo-sophistication. The film finds Bruckheimer in a slightly muted, surprisingly feminist mode as the talented Blanchett flashes her brooding gaze and delivers one-liners to imposing tough guys—a female variation on the traditionally male Bruckheimian hero, the noble, tireless and highly effective rebel who refuses to play by the rules. None of it works: Blanchett's persuasive enough but looks like she's coasting, while Bruckheimer continues to place his subtly-crushing stamp of approval on another exercise in Hollywood convention. Even early on it's obvious that the film has smooched the accomplishments of the real Veronica Guerin into a false, easy-to-moralize context.

One thing *Veronica Guerin* emphasizes is that Guerin was as reckless as she was brave. Screenwriters Carol Doyle and Mary Agnes Donoghue introduce the idea of Guerin's recklessness right in the opening moments of the film by showing her in court trying to hold onto her driver's license after accumulating a mountain of speeding tickets. The cuteness of this scene is quickly vanquished, however, by Guerin's subsequent murder at a highway intersection only minutes after leaving court. (We then flash back two years to learn about the events that led to Guerin's tragic demise.) The implication is clear: Guerin worked like she drove, throwing caution to the wind in order to get where she needed to go.

Unfortunately, *Veronica Guerin* evades the complexities of Guerin's

wild behaviour. By not only standing up to dangerous thugs but knocking on their doors and tossing half-formed accusations at them, an outlandish stunt that provides the film with some moments of simmering menace, she puts only herself in harm's way but her husband and young son doesn't even seem fazed after a let comes flying through her window as she carries her boy off to bed. The one clumsily pasted-in scene where her husband airs his frustrations with her ambitions, we're presented with an absurd feeling of a family dance moment that would be too out-of-place in an episode of *Full House*. Just as Guerin's rashness is twisted to make her an idealized hero, so it goes with the baddies: in reality, Guerin was against pot dealers; in the movie they're hooking kids on heroin.

THE COMPROMISES undertaken to make *Veronica Guerin* more crowd-friendly could still allow a taut, reasonably smart suspense flick to emerge, but few moments catch fire. Those that do generally involve Blanchett and her key informant, played quite appealingly by Ciarán Hinds, looking weirdly sexy in a jet-black mustache (though, the sexual tension that obviously exists between these two people is ignored). After making some of the worst movies in history, director Joel Schumacher has been attempting something of a career makeover in the last few years with nifty, muscular, mature works like *Phone Booth* and *Tigerland*. But the B-movie thrills of *Phone Booth* have been largely abandoned in *Veronica Guerin*, a gratuitous schmaltz like the repeated shots of helpless toddlers playing with dirty needles or the needless extended sequence following Guerin's assassination, which returns ad nauseam to a crane shot of the supine corpse as we watch every one of her loved ones get the bad news in slow motion while the strings are cued to full make-believe weep bluster. ●

VERONICA GUERIN
Directed by Joel Schumacher • Written by Carol Doyle and Mary Agnes Donoghue • Starring Cate Blanchett, Ciarán Hinds and Gerald McSorley
Now playing

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MOVIE EVENTS

Ronnie Burkett continues to redefine marionette theatre with *Provenance*

ON THE COVER

PAUL MATWYCHUK

At one point in Ronnie Burkett's daring new marionette play *Provenance*, the central character, an unhappy young art history student named Pity Bean, receives a small fortune as a going-away present from her stepfather (a.k.a. "Uncle Boyfriend"). The gift comes in a brief note attached to it ordering her simply to "ponder this on beauty."

Burkett seems to have been guided by the same motto with all of his remarkable plays. His actors may be nothing more than three-foot-tall assemblages of wood, plaster and paint, but anyone who's experienced shows like *Wanka's New Dress*, *Street of Blood* or *Happy* knows how fully imagined, lavishly staged and emotionally resonant puppet theatre can be—that is, in the right hands. *Provenance* is no less extravagant a production: an enormous, wonderfully impractical Art Nouveau set that Burkett describes as "the craziest touring set ever—all curves, no right angles"; a score by longtime Burkett collaborator Cathy Nosaty featuring the sound of an actual string quartet instead of a synthesized imitation; an Armani redondo for Burkett instead of the apron and khakis he wore in *Happy*; and a small army of more than 40 individual state-of-the-art puppets (a variety of marionettes, hand puppets, "head rigs" and posable figurines).

"In a lot of other shows," Burkett says, "there are duplicate puppets for the sake of costume changes. [Because the marionettes' strings go right through their clothes, their outfits can't be changed. So every time the script demands that a character appear in a different costume, Burkett and his crew have to build a new marionette. There's a moment in *Provenance*, for instance, where Pity goes into a closet to take off the coat she's wearing; when she comes out again, she's played by a new marionette—a coatless version of the one that went in.] What pleases me about this show is that instead of, say, five marionettes playing the character Leda, we've got one—and she's the Cadillac. Everything about her has been intricately, exquisitely, painstakingly worked on. Rather than make four Herschells just so we can change his clothes, I decided to make one really great one. And then we wound up with, like, five Pitys. And I thought, you know, 'Jesus...'. But I worked hard to make sure that they were all Cadillacs."

I'm talking to Burkett the day after the principal Pity marionette was strung, and as Burkett describes the ease with which he was able to manipulate her, and the sheer perfection with which her arm movements seemed to capture her character, his bliss is almost palpable. "That's what's thrilling to me," he says. "I can just let her be Pity Bean down there without me always going, you know, 'Fuck! I hate Pity #3!'" Instead, Burkett will be working with something he knows is beautiful.

IT'S THE OFTEN DANGEROUS and destructive relationship that people have with beauty that's at the core of *Provenance*. "I was having a conversation with a friend about beauty," Burkett says, "and I somewhat pleasantly said how beautiful people have it easy because they get all the attention. And the next day, this friend gave me a book called *Survival of the Prettiest*, which is an anthropological study of beauty and attraction and talks about how people are genetically programmed to go toward the most attractive person in the tribe, because they're stronger and therefore a better hunter or their waist-to-hip ratio makes them a better child-bearer, and so forth. So, it was an interesting read, and it got me thinking about beauty and objectification and how we as a society work so hard to be beautiful or be bear beauty or to possess it—or, in some well-documented instances, if we can't possess it, then destroy it."

Burkett decided he wanted to put a completely objectified character at the centre of his next play, and he soon hit upon the idea of a figure in a painting. If you've seen the poster for *Provenance*, you've seen the canvas that hangs above the stage during the entire performance: a Klimt-like image of a beautiful young man, naked except for a pair of bright green stockings, his arms raised and his hands tied to the branch of a tree while a swan wraps a wing around his waist in a futile-looking attempt to comfort him. Burkett's script originally focused on the relationship between the boy in the painting (a World War I doughboy named Tender) and

Leda, a mercurial, secretive woman who begins life wanting to be an artist and ends up as the cronelike madam of a Viennese whorehouse. But when Burkett added a third character—the plain-faced, emotionally turbulent Pity, whose infatuation with the painting of Tender inspires her to visit Leda's brothel, where the painting is stored—he realized *she* was the truer embodiment of the themes he wanted the audience to wrestle with.

"She's the in; she's the Edna, she's the Happy, she's the Schnitzel," Burkett says, referring to the core characters from his last three plays, the "ordinary" souls surrounded by more fanciful grotesques. "She's not a device to make the audience feel comfortable, because she's actually kind of an oddball. But she's present-tense. I think you need a present-tense character to hook onto—and then you can go to Paris in the '30s and everywhere else this play goes once you've got someone to hang onto."

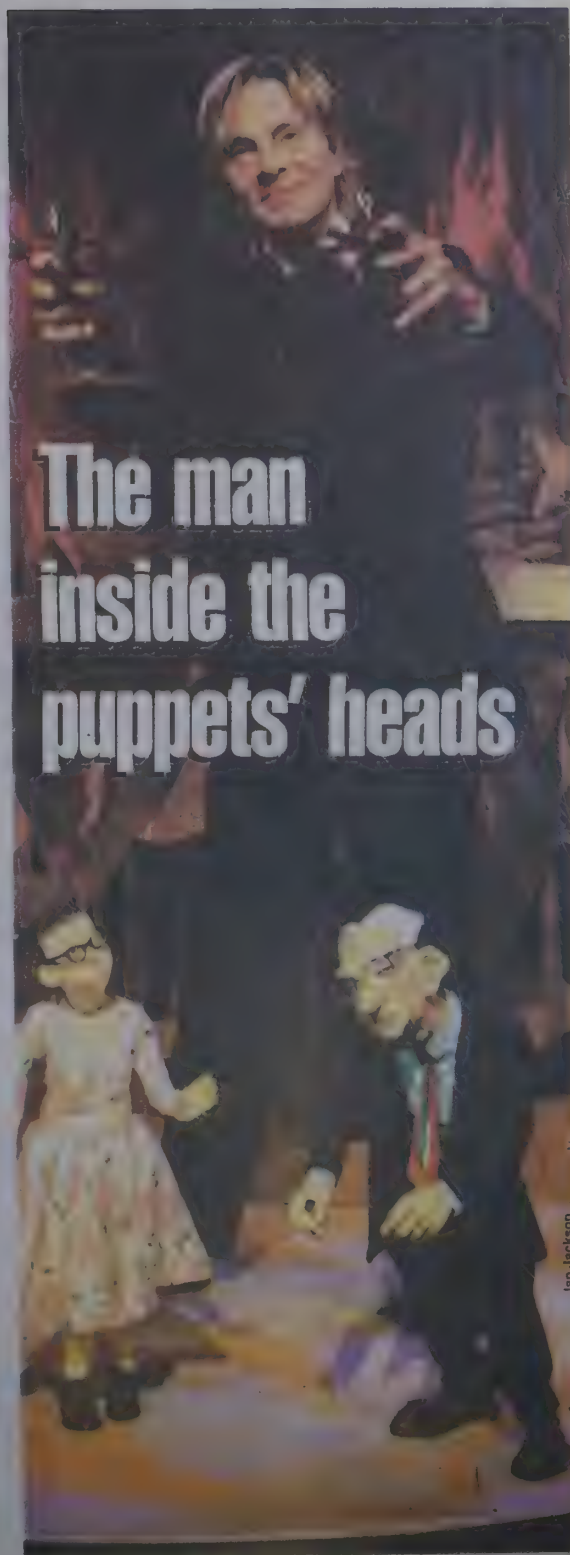
PROVENANCE TRAVELS VERY FAR afield indeed. As the script now stands, it contains a talking cow and a singing monkey, three songs, a ballet dance and an ice-skating routine, and two emotionally charged flashbacks, one set in a high school locker room and the other on the outskirts of a French battlefield. It's that second scene, a long, virtuoso piece of poetic stream of consciousness that starts out like e.e. cummings and then turns into a mix of Siegfried Sassoon and the Molly Bloom speech from James Joyce's *Ulysses*, that Burkett describes as perhaps the riskiest thing he's ever written. "It's a long text section that tells so much of the backstory of these characters at the same time as I'm, you know, literally playing with dolls," Burkett says. "The two characters get treated quite badly, but I don't think the risk is that the audience won't stay with it—I think they will—but that I'm going to have to be the best actor I've ever been. It's a level of performance and text interpretation where I have nowhere to look to as an example. But it's a risk I want to take—I feel anything that seems that terrifying is something that has to be done."

That's not the only risk Burkett is taking with this production. He's currently in the middle of two weeks of preview performances of *Provenance* that he's using as a tool to decide on the final version of the script that he'll unveil for the play's official world premiere on October 30. When I saw the show last Wednesday (the second night of the preview run), Burkett wasn't using any of the puppets, but his script-in-hand performance, complete with full sound and lighting, was enthusiastically received by an audience of about 100 people. When I interview Burkett over coffee at the Sugarbowl Café, it's two days later, and apparently Thursday night's show was less triumphant.

"I'd spent the whole day working with [dramaturg Iris Turcott]," he says, "and we just got cut-happy and I think we made the wrong cuts and I sort of lost the play. But in the light of day, that experience made me ask all sorts of questions that gave me my focus back. Of course, now I have to do three hours of rewrites and incorporate them all, but I'm really excited to have people come tonight so I can play them. So [the plan] is actually working even better than I thought it would. What's fascinating is how, even during the first week where there aren't any puppets, the audiences are really listening and staying engaged with it."

BURKETT DID, HOWEVER, GIVE those audiences a delightful demonstration of the inner workings of the marionettes that would appear in the finished version of the show, mischievously lifting up the skirts of a plump whore named Johanna to show everyone her saggy little bean-bag breasts and the individual rolls of fat circling her torso—and bemoaning the fact that while he can get Pity to ice-skate backwards without any problem he still hasn't figured out how to get her moving forward properly. (As Burkett tells me, the show poses him even subtler technical challenges: "It's madness to put a ramp in a marionette show like we have!" he says—inclines apparently are a tremendous obstacle when all your leg joints are attached to strings.)

The preview shows are a rare chance for Burkett to converse directly with his Edmonton fans, whose opinions he values almost as much as he fears them. "I know they'll be brutally honest with me," he says. "If they



Ian Jackson

SEE PAGE 57

Overdue praise

Andy Curtis puts his stamp on the witty, profound *Underneath the Lintel*

By PAUL MATWYCHUK

Underneath the Lintel begins very suddenly, as a slightly shabby-looking man barges onstage carrying a large blue suitcase, and with barely a word of warning he begins telling us his story. The man, we learn, is a recently fired Dutch librarian (although he prefers to think of himself as having been "retired... against my will... without my pension"), whose prize possession is the date stamper he continues to wear around his neck. Putting that intriguing-looking suitcase to one side, he begins by explaining how that humble little stamper contains every date in human history—the eruption of Krakatoa, the birth of the king of the Zulus and the death of every single person in the audience is all in there somewhere. As he holds the device up in his hand he says, "Gives you a bit of respect for it, doesn't it?"

Underneath the Lintel has a seemingly boundless respect for everything small, marginal and ephemeral in the

world, and one of the many magical things about it is how, by the time the play is over only 80 minutes later, you've been persuaded to share that respect as well. But you also feel as if your perceptions have been widened, not narrowed. That's because, like the librarian's stamper, Glen Berger's literate, utterly enchanting script is a tiny device whose many cogs ingeniously contain all the biggest questions the universe can pose. Is there a God? Does life have a purpose? Are we all

REVIEW THEATRE

condemned to have every trace of our little existence disappear forever once we die? And is there a single city anywhere in the world where a lousy touring production of *Les Misérables* isn't running?

It's a completely captivating cosmic voyage, and it all begins with a mysterious figure dropping off a book, 113 years overdue, in the overnight deposit slot of the Hoofddorp Public Library. Such a flagrant disregard for library etiquette is enough to send our narrator's mind reeling—but that's nothing compared to the whirligig ride his poor brain is in for when he decides to track down the miscreant (who he knows only as "A.") and hit him with "the fine of his life!" That's

because, as the librarian begins following A.'s paper trail from Hoofddorp to London to Germany and eventually all over the globe, to China, Australia and even New York City, he starts to suspect something supernatural might be at the end of it. And if we're skeptical about that conclusion, he has a large blue suitcase full of "lovely evidences" to prove it.

THE IDENTITY of the librarian's quarry is too much of a surprise for me to spoil, but it's only one of countless delights just waiting to be savoured in this terrific production, tightly directed by Jim DeFelice. Scott Peters's set is a veritable symphony of clutter—the show's conceit is that the librarian has booked the theatre for one night only and hasn't bothered to tidy up the jumble of dusty backstage bric-a-brac piled up everywhere—and it's perfectly in keeping with the scrapheap spirit of Berger's script, full of half-familiar myths, bits of historical trivia and whimsical turns of phrase all arranged so elegantly it's as if they were all just waiting for him to come along and fit them together. Mike Takats's lighting unobtrusively conveys the play's subtle changes in tone, and Dave Clarke's sound design is a skillful blend of actual vintage LPs and fake-crackly imitations.



Andy Curtis in *Underneath the Lintel*

And at the centre of it all is an impeccable, deeply moving performance by Andy Curtis. Curtis gets all the big things right—not just the humour of seeing the librarian's orderly, anal personality gradually getting uncorked by the giddy thrill of playing detective across Europe, but also the waves of sadness that briefly rise to the surface when he reflects on how many years he's wasted, how many opportunities for happiness he passed up and how futile the quest he's currently on might turn out to be. But, appropriately for a play that spends so much time talking about the ephemeral, Curtis captures the fleeting details too: the look of amazed delight on his face when the librarian mistakenly attends the Peking Opera and finds that he

likes it; the stern, schoolteacher tone that creeps into his voice whenever he has to explain a particularly esoteric historical detail; the way his fingers distractedly caress the groove of the phonograph record he's holding as he listens to an old recording; the final piece of evidence, play over speakers.

In short, plays don't get much cleverer or more captivating than *Underneath the Lintel*. Its hero may live his life in the margins, but this is a production that deserves your fullest attention. **B**

UNDERNEATH THE LINTEL

Directed by Jim DeFelice • Written by Glen Berger • Starring Andy Curtis
Varscona Theatre • To No

Theories of a Dead Man

Meningitis survivor Jeremy Baumung brings *Dead Man Talking* to life

By HEATHER WOODBURY

You may not be familiar with actor/playwright Jeremy Baumung—yet. If you have heard of him, it's probably not because of his work on the stage, but because he was one of the two Grant MacEwan theatre students who contracted meningitis in early 2002. Now, more than a year and a half later, he has turned his story into an autobiographical production that kicks off Azimuth Theatre's 2003-2004 season.

Dead Man Talking is a collaborative effort with director Sheldon Elter, creator of the Sterling Award-winning Fringe hit *Metis Mutt*, on which Baumung served as stage manager. "Watching that, I realized that theatre doesn't end with Shakespeare or musicals," Baumung says. "You can create your own work. There's something about writing your own work and performing it onstage—just the fulfillment that you get out of it." After being placed on the waiting list for a spot at this year's Fringe Festival, Baumung and Elter performed a reading of *Dead Man* at NeXtFest,

where they were spotted by Azimuth artistic director Chris Craddock. Known for his dedication to small productions and emerging artists, Craddock invited Baumung and Elter to stage the show for Azimuth. "It was such a good feeling," Baumung says. "I got my \$500 back from the Fringe and I paid the rent."

Back in February of 2002, however, paying the rent was the last thing on Baumung's mind. After a class performance of *Peter Pan*, he began to feel ill. "I just thought it was the stomach flu or whatever," he recalls. His classmate Candice had already bowed out of the evening's performance due to the early symptoms of

REVIEW THEATRE

what they would soon discover was meningitis. The severity of the situation became evident the following morning, after explosive vomiting and diarrhea overtook his body. "I had that, call it what you want, out-of-body experience," Baumung says, "where you look at yourself lying on the floor and you're not breathing and you're not moving or anything. That's when I realized that I had to call an ambulance." He remembers only glimpses of what happened next: his parents' arrival at the hospital from Saskatoon, cards and gifts, and flash-images of sterility. "I remember

all the tubes," he says. "It's so eerie to have tubes in you. One in my neck, my nose, my groin, my hand. It's such an odd feeling to move, and you realize something is not normal."

THE MEDIA also play a major role in Baumung's memories. In fact, a section of the play addresses the callous behaviour of newspapers and TV stations during his illness and following Candice's death. "There was always some kind of buzz around it," he says. "At times it was like, 'Fuck off already.'" And yet, at the same time, Baumung felt it was important to let everybody know that he was going to be okay, even though he never got a chance to tell the whole story, from his point of view—until now. Baumung plays himself in *Dead Man Talking*, but he also assumes the personas of his father, brother, mother, friends, various reporters and even his dog as he battles through the story of his near-death experience. "I just wanted to tell my story," he says. "I think there are people that could tell it just as good, but it was my own thing that happened to me."

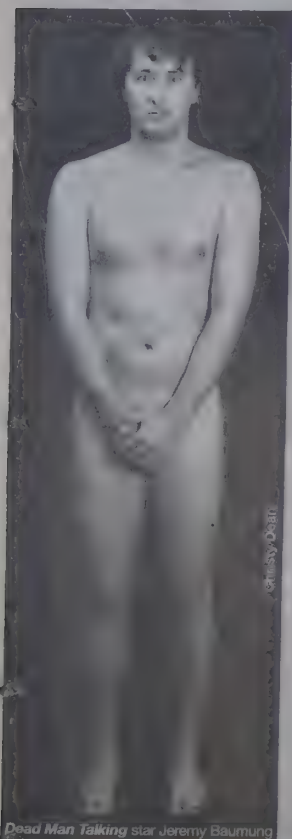
Baumung's relationship with his father and how it was changed by his brush with death provides the play with some of its most potent material. Many of the early scenes deal directly with his father's alcoholism, but Baumung says that since his father quit drinking, their rela-

tionship has improved tremendously. "He knows where we're at," he says. "Like I say in the play, my father's a hero, and I love him. I respect him like no other person in the world. He has made me into the person that I am today, because he is such a strong person and I've learned a lot from him."

His bout with meningitis cost him a few toes, but Baumung's not too upset about the loss. "I'm pretty stoked to be alive, aside from missing a couple of these guys," he says, gesturing towards his feet. "But I'm doing all right. I've still got my balance. I'm not saying I don't sin anymore or anything like that, but it has enlightened me tremendously. It's really broadened the spectrum on how I want to live my life." Creating *Dead Man Talking* has been a cathartic experience for Baumung, one that's only strengthened his relationships with his family and friends. "As I went through it more and more," he explains, "and even as I go through it more and more now, I realize how much people really come together in times of struggle. It's been a very educational thing." **B**

DEAD MAN TALKING

Written and performed by Jeremy Baumung • Directed by Sheldon Elter • Azimuth Theatre (11315-106 Ave.)
Oct 24-Nov 9 • 454-0583



Dead Man Talking star Jeremy Baumung



theatre notes

BY PAUL MATWYCHUK

Vern, baby, Vern!

For the first time since 1995, when Brad Fraser's *Poor Super Man* lost out to Jason Sherman's *Three in the Back*, *Two the Head*, an Edmonton playwright has been nominated for the Governor-General's Award in drama.

Vern Thiessen's historical epic *Einstein's Gift*, which received its world premiere at the Citadel last season in a production directed by David Storch and which was published just this month by Playwrights Canada Press), is one of five plays competing for the prize, and one of three by western writers—an unusually high percentage for a category that has tended in the past to be dominated by central Canada. (The four other nominees are Vancouver's Marie Clements, for *Burning Vision*; Winnipeg's Brian Drader, for *Prok*; Waterloo's Sunil Kuruvilla, for *Rice Boy*; and Toronto's Michael Lewis MacLennan, for *Last Romantics*.)

Einstein's Gift tells the story of Nobel-winning German chemist Fritz Haber, whose achievements in the field of science inadvertently contributed to some of the greatest horrors of the 20th century, including the deployment of poison gas during World War I and the use of gas chambers to exterminate Jewish prisoners during the Nazi Holocaust. Interestingly, three of the other nominated plays also use real-life historical events as a springboard: *Burning Vision* touches on the bombing of Hiroshima, *Prok* deals with the life of sexologist Alfred Kinsey and *Last Romantics* explores the relationship between Victorian belletrists Charles Hocketts and Charles Shannon. "To me," Thiessen says, "it's a sign that Canadian playwrights are looking outward for our inspiration—that there's more to Canadian theatre than plays about kitchen sinks and women going crazy on the prairie."

The Citadel production won two Sterling Awards (for Bretta Gerecke's set design and James MacDonald's performance as Albert Einstein), but the G-Gs are judged on the basis of the published text, not the production. "To me," says Thiessen, who has passionately campaigned to raise the profile of the playwriting profession, "that's the greatest compliment. I really appreciate that playwrights are considered literary authors in the same category as poets or novelists, and that we're placed in the same league as other great authors in this country like [fiction nominee] Margaret Atwood. That really tickles me."

The Governor-General Awards will be announced on November 12 in Ottawa.

Chilly theatres

Celebrating Halloween comes as second nature to actors—after all, half the time they're in costumes already—and there's a pillowcase-ful of Halloween-

themed theatre events taking place in Edmonton this week aimed at chilling audiences to the bone and making sure that, for once, the theatre critics won't be the scariest people in the house.

Northern Light Theatre's *Urban Tales* is Edmonton's oldest Halloween theatre tradition; for six years, the company has been soliciting short, spooky scripts from across North America and presenting atmospheric staged readings of the best submissions. Now *The Best of Urban Tales Cabaret*—which runs October 24-25 at the Third Space (11516-103 St)—collects the best of the best in a single night of hair-raising entertainment. I'm particularly pleased to see that two of my favourite *Urban Tales* will be revived for the occasion: James Hamilton's mordantly funny monologue *Vigilance*, and Trevor Schmidt's nerve-rattling, not-at-all-funny *Bathroom*. The pieces will be performed by the all-woman team of April Banigan, Tiffani Mann, Jan Alexandra Smith and Stephanie Wolfe and directed by Otilie Parfitt and Trevor Schmidt.

The Varscona Theatre in Old Strathcona presents special Halloween editions of two of its regular shows this weekend: there's a Halloween version of *Theatresports* on Friday, October 24 at 11 p.m., and a Halloween episode of the Euro-style live talk show *Oh Susanna!* the next night, also at 11. (Audiences are encouraged but not required to come in costume both nights.) Mark Meer, the press agent for the show's vivacious hostess Susanna Patchouli, gives me the rundown on what to expect: "The guests," he says, "will be Marjorie Malpass, who's currently performing in *Gremlin* at the Arts Barns, and Andy Curtis, who's starring in *Underneath the Lintel* at the Varscona." The show marks the beginning of the fifth season of *Oh Susanna!*, but Meer doesn't anticipate many substantial changes to the show's tried-and-true format. "We're hoping for 30 per cent more antics," he says. "And 20 per cent more shenanigans."

Finally, while the title may make it sound like more Halloween programming, *Gremlin* is in fact a children's musical by the husband-and-wife team of Vanessa LeBourdais and Ian Gschwind that finishes its run at the Arts Barns on October 26. Pippa Platt, an actress with a great name that sounds like a heartbeat, stars as 12-year-old Angela Everett, while Marjorie Malpass plays the annoying creature who appears one day in her bedroom mirror and begins doing everything she can to sabotage Angela's life.

We're told that Malpass's character represents "all the icky bits" in Angela's personality—i.e., all the stuff she dislikes about herself. But the script doesn't follow through on this concept with much consistency; the gremlin seems more like an agent of scattershot mischief than the manifestation of Angela's low self-esteem or the part of Angela's personality that makes her think she hates herself. The cast isn't bad and Malpass works hard to liven up the show with a lot of energetic mugging to the audience, but I'm afraid *Gremlin*'s didactic script and the lacklustre, underorchestrated score prevent me from scaring up much enthusiasm for it. ☹

Provenance

Continued from page 55

don't like it. I can't fall back on saying, 'Oh, they just don't understand my western Canadian sensibility.' I can't pull any la-di-da nonsense out here. It's like going home to Mom and asking 'How do I look?' You know she'll tell you the truth.

"You know, I don't think audiences understand how much of an impact they have on you," he continues. "For

me, one of the things that's propelled this whole project, although it's never really addressed in the script is... I mean, for me, the play is about the beauty of the plain and simple thing, the millions of people who do not look at one another. And at the end of the play when I say, 'Beautiful. There you are, all beauties,' it's me saying how actually, the most beautiful sight I ever see in my life is the audience. I don't think the audience knows they're seen; I think they think they're in the dark, anonymous, and can't be

viewed, but nothing is further from the truth. My whole adult life, ever since I was 14, I've been looking at them, but like Tender, I've been locked into a canvas. So finally, at the end of this play, I get to look at them and have them stop staring at me and... they're beautiful. They really are." ●

PROVENANCE

Created and performed by Ronnie Burkett • *The Roxy* (10708-124 St.) • Oct 30-Nov 23 (preview performances until Oct 29) • 453-2440

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ARTS WEEKLY

For your free listings to 426-2889 or e-mail them to list-ings@vuc.ab.ca. Deadline is Friday at 3pm

DANCE

FIRE... WHERE THERE'S SMOKE Arden, 5 St. Anne St. St. Albert (459-1542) • Presented by Judith Marcuse and DanceArts Vancouver • Mon, Oct. 27 (10am and 1pm) • \$10

A MIDSUMMER NIGHT'S DREAM Jubilee Auditorium, 11455-87 Ave (451-8000) • Alberta Ballet present this version of Shakespeare's comedy with choreography by Christopher Wheeldon. Music by Felix Mendelssohn • Oct. 31 and Nov. 1 (8pm) • \$18.10-\$58.10 • Tickets available at TicketMaster

RISK John L. Hart Theatre, 10045-156 St (420-1757) • Forter Dance-Creation featuring choreography by Paul-André Fortier • Presented by the Brian Webb Dance Company • Oct. 31, Nov. 1 (8pm) • \$25 (adult)/\$15 (student/senior) • Tickets available at TIX on the Square

GALLERIES/MUSEUMS

AGNES BUCERA GALLERY 12310 Jasper Ave (482-2854) • New works by Vancouver artist Ken Wallace • Oct. 25-Nov. 7

ALBERTA CRAFT COUNCIL GALLERY The Bridge, Happening Downtown

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • **FACES, PLACES, SPACES** Artworks by Claude Carneau, Gisèle Lavigne, Claude St-Onge, Brett Miles • Until Oct. 29

EMMETT ARBUTHNOTH'S RED GALLERY 10111-82 Ave (439-8210) • Open Mon-Fri 11am-5pm • **ON BEING**

DIDACTIC (BUT NOT NECESSARILY PEDANTIC) Paintings by Christ Bergstrom; until January • **A VIEW TO UNDERSTANDING** Portraits by Christ Bergstrom; until December

DOUGLAS UDELL GALLERY 10332-124 St (488-4445) • Paintings by Sylvain Voyer • Until Oct. 31

EDMONTON ART GALLERY See What's Happening Downtown

EXTENSION CENTRE GALLERY 2nd Fl University Extension Centre, 8303-112 St (492-3034) • Open Mon-Thu 9-3am-8pm; Fri 9:30am-4:30pm, Sat 9am-noon • **VOICE** Monoprints by F.J. (Pamela) Copeland • Oct. 27-Nov. 19

FINE ARTS BUILDING GALLERY Room 1-1, Fine Arts Building, 112 St, 89 Ave, U of A Campus (492-2081) • Open Tue-Fri 10am-5pm; Sat 2pm-5pm • **A & D INDEX** Selected artworks by staff of the department of art and design • Oct. 27-Nov. 8 • Opening reception: Thu, Oct. 27 (7-10pm)

FORT DOOR 10308-81 Ave (432-7535) • Open Mon-Wed 10am-6pm; Thu-Fri 10am-9pm; Sat 10am-6pm; Sun 12-5pm • Eskimo soapstone carvings (seals and walrus) by Thomase Took, West Coast Indian and Eskimo silver and gold jewellery by L. McDougal • Until Oct. 31

PRINCE GALLERY Bunt, 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • **DE-AT-TIDE** Mixed media installation by John R. Maywood; until Oct. 31 • **ANDEAN JOURNEY, SECOND PHASE** Photographs by Naomí Marathalingam, through November

GIORDANO GALLERY See What's Happening Downtown

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **FROM THE FREEWAY TO THE FAIRWAY** Installation by Toronto artist Lee Gones; until Nov. 1 • **FRONT ROOM: STANDING O** Installation by artist

residence Craig LeBlanc, until Nov. 5

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave (433-5807) • Open: Mon-Fri 9am-6pm • Paintings and sketches by Terrie Shaw • Until Nov. 6

JOHNSON GALLERY 7711-85 St (465-6171) • Open Mon-Fri 9am-5:30pm; Sat 9am-5pm • **THREE BROADS WITH BRUSHES** Paintings by Karen Salor-Ray, Nan Perez, Johanna Wray; until Oct. 25

JOHNSON GALLERY 11817-80 St (479-8424) • Open Mon-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by George Weber, Loren Chalot, Myles MacDonald and Tod • Until Oct. 31

LATTITUDE 53 See What's Happening Downtown

MCMULLEN GALLERY U of A Hospital, East Entrance, 8440-112 St (407-7152) • Open Mon-Fri 10am-6pm, Sat-Sun 1-8pm • **TAKING TIME** Visual reflections on their sub-baltics by Harold Pearce, Lyndal Osborne, Rhea Jansen, Sharon McCall • Until Nov. 2

MCPAG MULTICULTURAL PUBLIC ART GALLERY 5411-51 St, Stony Plain (963-2777) • Open 10am-6pm • **MOTHER EARTH, FATHER SEX** Sculptures by Pat Strakowski, fabric art by Dorothy Clarke • Oct. 26-Dec. 1 • Opening reception: Sun, Oct. 26 (1-3pm)

MOUNTAIN FOODS CAFE-JASPER (780-852-4050) **KUNST AUSSTELLUNG** Woodcuts by Manitoba artist Richard Yates. Artworks from the show *Himalayan Visions* and *Tibetan Voices* by Brian Harris • Until Oct. 31

MUTART CONSERVATORY 9626-96A St (492-8787) • Open Mon-Fri 9am-5:30pm; Sat-Sun 11am-5:30pm • **SCENES AND SUCH** Artworks by the members of the Twin Brooks Art Club, in the Centre Court; until Nov. 19 • **FALL IN THE FOOTHILLS** Autumn in the Rockies, in the Show Pyramid; until Nov. 21

PRINCE OF WALES ARMOURIES 10440-108 Ave (425-9280) • **ANNUAL WEAVING AND SPINNING SHOW AND SALE 2003** Featuring hand woven and hand spun works of the Edmonton Weavers' Guild members • Sat, Nov. 1 (10am-4pm) • \$2, or \$1 with Food Bank donation

PROFILES PUBLIC ART GALLERY 19 Person Street, St. Albert (460-4310) • Open Tue-Sat 10-5pm; Thu 10am-8pm • **METAMORPHOSIS: DOLLS JOURNAYS** A collaborative multimedia project between 10 artists • Oct. 28-Nov. 22 • Opening reception: Thu, Nov. 6 (6-9pm)

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100) • Open weekdays 9am-9pm; weekends 9am-5pm • **FORCED IN FIRE: 19TH CENTURY FIREARMS IN ALBERTA** Until Jan. 11 • **BIG THINGS 2** Featuring large-scale sculptures by the artists of the North Edmonton Sculpture Workshop, until Apr. 30, 2004 • **THE ROOKIE** Photographic exhibition showcasing images of Wayne Gretzky, until Jan. 14, 2004 • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more • Permanent exhibit • **THE NATURAL HISTORY GALLERY** • **BIG ROOM** Live invertebrate display • Permanent exhibit • **THE BIRD GALLERY** Mounted birds • Permanent exhibit • **TREASURES OF THE EARTH** Geology collection • Permanent exhibit • **WILD ALBERTA GALLERY** Permanent exhibit • **A TO Z AT THE MUSEUM** Every Sat (9am-11am) Family-Fun drop-in program

ROWLES AND COMPANY See What's Happening Downtown

Downtown

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **INFINITE HORIZONS** New paintings by Jim Visser • Until Nov. 4

SECHERS STUDIO GALLERY See What's Happening Downtown

SNAF GALLERY See What's Happening Downtown

SNOWBIRD GALLERY WEM, 8882-170 St (444-1024) • Work by J. Yardley-Jones and Gregg Johnson, acrylics by Jim Vent, pottery by Noburo Kubo and Jacqueline Stenberg

SOSA GALLERY 10154-103 St, Basement (707-8305) • Artists Under the Stairs II • Oct. 31

SPECTRUM ART GALLERY AND STUDIO 11745 Jasper Ave (482-6677) • Open daily 10am-5pm • Paintings by Christopher Lucas, Patricia Young, Bridgit Turner, Deanna Larson and David Phillips

THE STUDIO GALLERY 143 Crandin Park Plaza St. Albert (460-5990) • Open Tue-Fri 10am-5pm; Sat 10am-4pm • **EXPANDED INTERPRETATIONS** • Until Oct. 31

UNIVERSITY OF ALBERTA Human Ecology Building, 116 St, 89 Ave (492-2578) • Open Mon-Fri 9am-5pm, Sat 8am-4pm, Sun noon-4pm • **1950: RETROSPECTIVE** Selected items from the U of A clothing and textiles collection • Until Oct. 30

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • **TEXTURES** Photography by Anne-Marie Resta and figurative clay sculptures by Kristene Callan • Until Nov. 1

VANDERLEELIE GALLERY 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm • Steel sculpture by Isla Burns and rural landscape paintings by Linda Lindemann • Until Nov. 6

WEST END GALLERY 12308 Jasper Ave (488-4892) • Landscape paintings by Brent Laycock; until Oct. 24 • Landscape paintings by Paul Chester; Oct. 25-Nov. 6

WORKS GALLERY See What's Happening Downtown

LITERARY

AUDREY'S BOOKS See What's Happening Downtown

BACKROOM VODKA BAR 10324-82 Ave, upstairs, www.ravingpoets.com • The Heartbreak Hotel: Open poetry stage and improv music by the Raving Poets Band • Every Tue (8pm) until Nov. 25 (8pm)

FESTIVAL PLACE 100 Festival Way, Sherwood Park (449-3378) • Robert Munsch • Fri, Oct. 31 (7pm) • \$16 (adult)/\$10 (child)

GREENWOODS BOOKSHOPPE 7925-104 St (439-2005) • Reading with Douglas Roche; Thu, Oct. 23 (7:30pm) • Reading with Cora Taylor; Sat, Oct. 25 (11:30am) • Author event featuring Robert Munsch; Thu, Oct. 30 (6:30pm)

TRANSALTA ARTS BARN 10330-84 Ave (423-3487) • Lloyd Anworthy, discusses his new book, *Navigating a New World: Canada's Global Village* • Mon, Oct. 27 (7:30pm) • \$5 • Tickets available at Audrey's

UNIVERSITY OF ALBERTA Humanities Centre, L-3,

Department of English, U of A Campus • Reading in Pace; Thu, Oct. 23 (3:30pm) • Stan Dragland reading his book *Twenty Years Further Back* • Nov. 27 (7:30pm)

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard 4999 • Will Davis; Oct. 23-25

FARGO'S 10307-82 Ave (433-4526) • Fargo's Laugh Comedy • Every Sun

THEATRE

ARMS AND THE MAN See What's Happening Downtown

THE BEST OF THE URBAN TALES CABARET Theatre Space, 11316-103 St (471-1586/420-1757) • Presented by Northern Light Theatre • Staged readings of highlights from the last five years of Northern Light Theatre's *Urban Tales* event, featuring spooky short plays by David Chan, Leigh-Anne Kahler, James Hamilton, Trevor Selman and Michael Michelli • Oct. 24-25 (8pm) • \$12 • Tickets available at Northern Light Theatre, TIX on the Square

THE BIG TRILL Jubilations Dinner Theatre, Upper Level Phase III, WEM (484-2424) • Blackmail, forbidden romance, mistaken identities, attempted murder and a talent-show performance all plague a high-school reunion in this music-filled parody of the film *The Big Chill* • Until Oct. 26 (Wed-Sat 6:30pm, Sun 5pm) • Wed, Thu and Fri night: \$45.95, Fri, Sat night: \$55.95 (prices include tax, production and meal)

CHIMPNOVI The New Varscona Theatre, 10329-83 Ave (448-0695) • Long-form improvisational sketches performed by Rapid Fire Theatre's top improvisers • Every (11pm) except last Sat of each month

DEAD MAN TALKING 11315-106 Ave (454-0583) • Presented by Azimuth Theatre • Sheldon Elter directs actor/playwright Jeremy Baumann's fast-paced, autobiographical one-man show about his nearly-fatal battle with meningitis, the same disease that claimed the life of his classmates in the Grant MacEwan theatre arts program • Oct. 24-Nov. 9 • Tickets available by phone at 454-0583

DYLAN THOMAS: RETURN JOURNEY Festival Place, Festival Way, Sherwood Park (451-8000) • Presented by David's Society of Edmonton • Bob Kingdom recreates Welsh writer Dylan Thomas's American lecture tour with a humorous and poetic one-man show directed by A. Hopkins • Tue, Oct. 28 (7:30pm) • \$21 • Tickets available at TicketMaster

FAUST The Media Room, Fine Arts Building 1-63, 88-112 St, U of A Campus • Trevor Duplessis, Garrett Re, Vanessa Sabourin and Kaylin See perform director Gies Struve-Dencher's adaptation of Goethe's classic play about a man who sells his soul to the devil in exchange for a chance to experience every pleasure the world has to offer • Oct. 24-26 (8pm), matinee Sun, Oct. 26 (2pm) followed by a round table discussion with members of the German department • Free

GREMLIN Arts Barn, 10330-84 Ave (448-9000) • Presented by Fringe Theatre For Young People •

SEE PAGE 6

Ronnie Burkett
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azimuth

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Dave Babcock Trio
KGB Band
Sticky Vicky
Kitten Kaboodle
ICONS
Orquesta Energia

Hors d'oeuvres

Tortilla Pinwheels
Ham & Vegetarian

Stuffed Water Shells
Shrimp & Cream Cheese
Crab & Cream Cheese

Vegetable Skewers
An Assortment of Marinated Vegetables

Thai Noodle Salad
Seasoned with Ginger & Peanut Sauce
served in a Wonton Cup

Tri Color Pasta Salad
Served on a slice of Melba Toast

Assorted Mini Quiches
Mushroom and Edam Cheese
Spinach and Cheddar Cheese
Green & Red Pepper with Mozzarella

Spring Rolls
Vietnamese & Vegetarian

Chicken Satay
Chicken Seasoned with a
 spicy Thai Sauce

Bruschetta
Fresh Tomatoes and Herbs served on a
Toasted Baguette

Deli Meat Rolls
Smoked Ham Rolled with Mozzarella &
Green Peppers
Roast Beef Rolled with Marble Cheese
& Red Peppers
Turkey, Swiss, Ham, Cheese &
Garden

Dessert
A Decadent Chocolate Truffle served
with Vanilla and Dark Chocolate
Frost, Fruit, Wafers & Mini Cream Puffs

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EDMONTON

Vancouver's Carousel Theatre presents their award-winning production of *Yves LaBourde* and Ian Coward's musical children's play, which explores the psyche of a young girl bombarded by the everyday pressures of being a kid. **Oct. 26-Fri (7pm); Sat (11am and 2pm); Sun (2pm)** • Tickets available by phone at 448-9000

LIVE ON THE WICKED STAGE La Cité Francophone, 6637-91 St (420-1757) • A rotating assortment of cabaret performances by some of Edmonton's favourite musical theatre artists, including Jocelyn Ahlf, Jeff Haslam, Bryce Kulak, Michele Brown, Paul Morgan Donald, Celina Stachow and

Chris Winters. **Oct. 26-Tickets start at \$15 (student/senior/\$18 (everyone else))/\$50 (Wicked Step Sister Set, reserved seat - all of the nights)** • Tickets available at TIX on the Square

LOVE YOU FOREVER AND OTHER STORIES See What's Happening Downtown

MY BIG FAT "GEEK" WEDDING Celebrations Dinner Theatre, 13107 Fort Rd (448-9339) • Friction between in-laws, a missing priest and many other headaches threaten to turn a young couple's wedding ceremony into a fiasco in this farcical takeoff of *My Big Fat Greek Wedding*. **Until Nov. 1 (Wed-Sat: 6:30pm; Sun: 5:15pm)** • \$29.95 (incl. tax and tip) • \$39.95 (Fri-Sat/Sun: 5:15pm) (children 12 and under/infants (children under 2)

THE ODD COUPLE Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Neil Simon's perennial come-

dy favourite about the friction that inevitably ensues when a neurotic neatnik moves in with his best friend, a slovenly sports writer, after he gets dumped by his wife. **Until Nov. 2** • Tickets available at Mayfield Dinner Theatre box office

OS SUSANNA Versana Theatre, 10329-83 Ave (433-3399) • A special Halloween edition of Edmonton's live Euro-style variety show, featuring games, musical numbers and celebrity interviews, all presided over by international glamourous Susanna Paschou and her co-host, Eros, God of Love. **Sat, Oct. 25 (11pm)**

PROVIDENCE The Royal, 10708-124 St (453-2440) • Presented by Theatre Network • The latest play from master monodramist Ronnie Burrows (Tinker's New Dress, Street of Blood, Happy), about a mysterious figure trapped in a dusty old painting which, after centuries of being bought and sold over and over again, comes into the possession of the half-

transgender and queer (LGBTQ) faculty, graduate student,

academic, straight allies and support staff of the U of A to network and socialize in a supportive environment (fall and winter terms). Contact Kris Wells (twells@ualberta.ca) or Marjorie Wonham (mwonham@ualberta.ca) for info

LAMBDA CHRISTIAN COMMUNITY CHURCH Cameau United Church, 11148-84 Ave (474-0753) • Every Sun (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

LIVING POSITIVE www.connec.ab.ca/livpos (488-5768) • Edmonton Persons Living with HIV Society. Peer-led support groups, peer counselling. Daily drop-in

LUTHERANS CONCERNED www.lcna.org (426-0905) • A spiritual community which promotes sharing, friendship, individual support and a safe space for our own spiritual questions

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves/swim • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Practices every Mon and Thu

METROPOLITAN COMMUNITY CHURCH OF EDMONTON (429-2321) • Weekly non-denominational church

PFSLG See What's Happening Downtown

POLICE LIAISON COMMITTEE (421-2277/1-877-882-2011, ext. 2038) • Edmonton Police Service and the gay and lesbian community

PRIME TIMES (426-7019) • Meetings every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

THE ROOST See What's Happening Downtown

SECRETS BAR AND GRILL See What's Happening Downtown

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP See What's Happening Downtown

WOODYS 11723 Jasper Ave (488-6557) • Open Sun-Thu 1-12; Fri-Sat 1-3 • Gay nightclub. Every Sun-Thu (7-12am): karaoke with Tizzy. Every Wed: game show. Every Fri: free pool. Every weekend: open stage, dance with DJ Arow Chase • No membership needed

passenger on the ill-fated 1912 maiden voyage of the possibly unsinkable luxury ocean liner. **Until Oct. 26** • Tickets available by phone at 497-4408

UNDERNEATH THE LINTEL Versana Theatre, 10329-83 Ave (433-5564/420-1757) • Presented by Shadow Jim Defelice directs Andy Curtis in Glen Berger's one-man show about an introverted Dutchman who returned a book to the overnight deposit box 113 years after it was due, and who eventually winds up tracking the book's owner across China, Germany and America. **Nov. 2 • Tue-Sat (8pm); Sat, Sun (2pm): Tue \$10, Thu, Sat \$15 (adults)/\$12 (student/senior); Fri-Sat \$20 (adults)/\$16 (student/senior); pay-what-you-wish (2pm)** • Tickets available at TIX on the Square

YOUTH UNDERSTANDING YOUTH See What's Happening Downtown

SPECIAL EVENTS

ANIMAL CANCER THERAPY SUBSIDIZATION SOCIETY Tegner Center, Concordia University College of Arts, 7128 44th Blvd, Wayne Gretzky Dr, 112 Ave (479-5768) • Halloween fundraiser including dinner, silent auction, talent show and pet costume contest. **Sat, Oct. 26 (5:30-10pm)** • \$15 (adults)/\$12 (12 and under)/\$5 (over)/\$5 (pet)

BLACK AND WHITE REDS WEM (487-2066/488-5768) • AIDS Benefit Gala featuring Dave Babcock Trio • **Sat, Oct. 26 (7:30pm)** • \$50

DID THAT REALLY HAPPEN? Rutherford House (479-3995) • Halloween storytelling. **Oct. 23-24 (7:30pm-8:45pm)/\$5 (senior)/\$2.50 (child-6)**

EDMONTON AREA BOOK SALE 528 Riverbend St, Rabbit Hill Rd, Terwilliger Dr (424-4040) • Sale of new books on art, theatre, music, history, classics, philosophy and more • **Oct. 23-25 (Thu 10am-5pm, Sat 10am-5pm)** • Fundraiser for Edmonton Opera

HETMAN AWARD BANQUET St. John's Church, 10611-110 Ave (414-1624) • Awards banquet presented by the Ukrainian Canadian Congress featuring speaker Ralph Klein and entertainment by CHAIKA (young orchestra), Svitlana Sech (opera singer), Nora Burnham (harp), and the Ukrainian SHUMKA dancers • **Wed, Oct. 29 (5pm)** • \$75

INTERFAIR HALLOWEEN FESTIVAL See What's Happening Downtown

RUN WILD FOR WILDLIFE Hawrelak Park (914-4111) • www.wildlife-edm.ca • 4x run/2.5k walk fundraiser in the operation for the Wildlife Rehabilitation Society (rehabilitation services) • **Sun, Oct. 26 (5pm)** • Pre-registered Running

SKI AND SNOWBOARD Snow Northlands Agricomm (429-0215) • www.powderfest.com • **Sat, Oct. 25 (10am-5pm), Sun, Oct. 26 (11am-5pm)** • \$5

SPOOKTACULAR Fort Edmonton Park (451-8000) • **24-25 (6-11pm)** • \$10 (13 and older)/\$8 (child) • Tickets available at TIX on the Square

EVENTS WEEKLY

For your free listings to 426-2889 or e-mail them to tistings@vuuw.ab.ca. Deadline is Friday at 3pm

CLUBS/LECTURES

ALBERTA MUSIC CONFERENCE See What's Happening Downtown

AMNESTY INTERNATIONAL Knox Metropolitan United Church Hall, 83 Ave, 109 St (462-1871) • Meeting presenting Amnesty International and the Refugee Issue • **Tue, Oct. 28 (7pm)** • Free

ANARCHIST BOOKFAIR Queen Alexandra Hall www.webstruggle.ca • Bookfair, activist workshops, huge range of books and other publications to appeal to anarchists and non-anarchists alike at reasonable prices. Publishers and distros will be there to recommend choices • **Oct. 24-26** • Free

EDMONTON COALITION AGAINST WAR AND RACISM (ECAWAR) Gazebo Park, 83rd Ave, 104 St, to Corbett Hall, Mass protest and rally to end the occupation of Iraq, and against endless imperial wars. **Sat, Oct. 25 (1pm)**

EDMONTON GHOST TOURS Old Strathcona, 10322-83 Ave, next to Waterlaid Playhouse (469-0318) • Walking tour every Mon-Thu until Oct. 30 (7pm) • \$5

EDMONTON PLANNING AND DEVELOPMENT • St. Charles Catholic Church, 17653-112 St (496-6095) • Public meeting to discuss proposed amendment to the Chambery Neighbourhood Structure Plan and changes to the Zoning Bylaw, Ward 2, Thu, Oct. 30 (7pm) • West Edmonton Christian Assembly, 6215-199 St (496-7370) • Proposed amendment to the Granite Area Structure Plan, amendment to the Glastonbury Neighbourhood Structure Plan and change to the Zoning Bylaw, Ward 1, Wed, Oct. 29 (7pm) • Wellington Junior High School, 2000 Gyn 11360-127 St (496-6171) • Proposed amendment to the Palisades Area Structure Plan (ASP) and two changes

to the Zoning Bylaw (ZB), Ward 2, Wed, Oct. 29 (7pm)

THE GOOD, THE BAD AND THE UGLY See What's Happening Downtown

HALLOWEEN CRITICAL MASS RIDE See What's Happening Downtown

LIVING WITH LOSS (454-1231) • A presentation on grieving and supporting those who grieve • Woodlawn Library, 13420-114 Ave; Tue, Oct. 28 (6:30-8:30pm) • Central Lions Seniors Centre, 11113-113 St; Wed, Oct. 29 (10am-noon)

NURSES SPEAK OUT! Lions Senior Citizens Recreation Centre, 7524-139 Ave • Public information forum discussing why nurses are unable to accept proposed changes to their contract • **Mon, Oct. 27 (7-9pm)**

OPPORTUNITIES UNLIMITED NETWORKING GROUP See What's Happening Downtown

SCHIZOPHRENIA SOCIETY Lions Senior Citizens Centre, 11113-113 St (452-4661) • General meeting featuring speaker Jeff Lewis (ASHP program) • **Tue, Oct. 28 (7-9pm)**

T.A.L.E.S. Edmonton (433-2932) • Storytelling. Invitation: every 2nd Fri (8pm) • The oral tradition of storytelling (be a listener or a storyteller)

THE TIBETAN BUDDHIST MEDITATION SOCIETY, DHARMA SAMTEN LING 11403-101 St (479-0014) • Learn about Tibetan Buddhism and meditation with Kushok Chando of Narayana Monastery in India • **Every Tues (7-9pm): beginners • Every Wed (7-9pm) and Sun (11am-1pm): advanced**

TOWN HALL MEETING Castle Downs YMCA, 11520-153 Ave, 222.moresidehomes.net (405-0735) • Begin development of comprehensive housing plan • **Oct. 27 (7pm)**

UNESCO CULTURE OF PEACE INITIATIVE See What's Happening Downtown

UPWARD BOUND TOASTMASTERS CLUB See What's Happening Downtown

Happening Downtown

WASKANASH TRAIL ASSOCIATION Abbottsfield Mall, Macdonald's, 30 St, 118 Ave (467-1414) • Free guided hike, approx. 10km, at Elk Island South to Blackfoot • **Sun, Oct. 26 (10am)**

QUEER LISTINGS

ALBERTA LEGISLATURE See What's Happening Downtown

ARIOS (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

BOOTS AND SADDLES See What's Happening Downtown

BUDDYS NITE CLUB 117258 Jasper Ave (488-6636) • Open 9:30 • Dancing, strip contests, go-go boys • **Every Mon: Free pool. DJs Arrow Chase, Jelly Pop, Code Red • No membership needed**

DIGNITY EDMONTON (482-6845) • Support community for lesbian Catholics and friends

DOWN Under 12224 Jasper Ave (482-7960) • Steam bath

EDMONTON RAINBOW BUSINESS ASSOCIATION (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCCE) See What's Happening Downtown

GAY MEN'S OUTREACH CREW (GMOU) See What's Happening Downtown

HIV NETWORK OF EDMONTON SOCIETY See What's Happening Downtown

ICARE See What's Happening Downtown

ILLUSIONS SOCIAL CLUB See What's Happening Downtown

INSIDE/OUT U of A Campus • Monthly meetings for campus-based organization for lesbian, gay, bisexual,

transgender, and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff of the U of A to network and socialize in a supportive environment (fall and winter terms). Contact Kris Wells (twells@ualberta.ca) or Marjorie Wonham (mwonham@ualberta.ca) for info

LAMBDA CHRISTIAN COMMUNITY CHURCH Cameau United Church, 11148-84 Ave (474-0753) • Every Sun (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

LIVING POSITIVE www.connec.ab.ca/livpos (488-5768) • Edmonton Persons Living with HIV Society. Peer-led support groups, peer counselling. Daily drop-in

LUTHERANS CONCERNED www.lcna.org (426-0905) • A spiritual community which promotes sharing, friendship, individual support and a safe space for our own spiritual questions

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves/swim • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Practices every Mon and Thu

METROPOLITAN COMMUNITY CHURCH OF EDMONTON (429-2321) • Weekly non-denominational church

PFSLG See What's Happening Downtown

POLICE LIAISON COMMITTEE (421-2277/1-877-882-2011, ext. 2038) • Edmonton Police Service and the gay and lesbian community

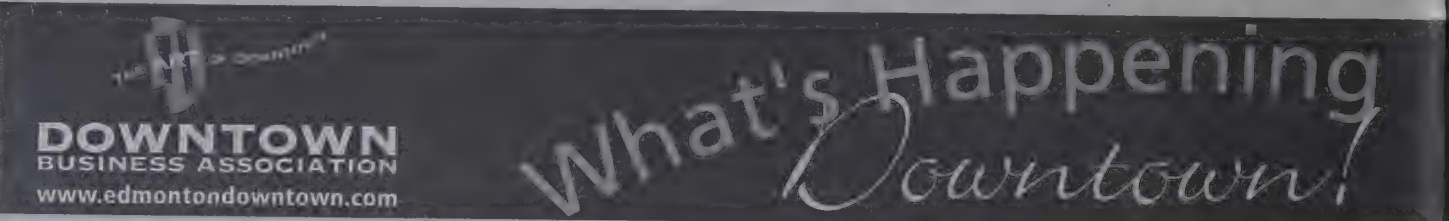
PRIME TIMES (426-7019) • Meetings every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

THE ROOST See What's Happening Downtown

SECRETS BAR AND GRILL See What's Happening Downtown

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP See What's Happening Downtown

WOODYS 11723 Jasper Ave (488-6557) • Open Sun-Thu 1-12; Fri-Sat 1-3 • Gay nightclub. Every Sun-Thu (7-12am): karaoke with Tizzy. Every Wed: game show. Every Fri: free pool. Every weekend: open stage, dance with DJ Arow Chase • No membership needed



GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611/4808-5000) • Open Mon-Sat, 10am-5pm

ARTS WEEKLY (closed all holidays) • **MAIN GALLERY** • NEW! THU 10pm-12pm (closed all holidays) • **MAIN GALLERY** • NEW! THU 10pm-12pm (closed all holidays) • **MAIN GALLERY** • NEW! THU 10pm-12pm (closed all holidays)

WORKS IN WOOD • Southern Alberta Woodworkers Society • biennial exhibition; until Nov. 29 • **DISCOVERY GALLERY** • Glassworks by Todd Satorovich and Darren Petersen; until Nov. 1

EDMONTON ART GALLERY 2 St Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm • **Closed Mon**

STORYBOARD until Feb. 8 • **PUBLIC RELATIONS** • Carole Cragin and Karl Berengette • **Trans-Figure** • **Figure Images** • **Global Vision Video Lounge** until Nov. 30 • **THE OTHER LANDSCAPE** until Feb. 15 • **ARTER DARK** • **Scenography** • **Quartet** (music), guided tour of *The Other Landscape* • **\$15** • **Oct. 25** • **CHILDREN'S GALLERY** • **RECODE** • **Curated in Don Moor** • **\$12/\$10 (student/senior)** • **\$5 (children 6-12)/free (member/children 5 and under)**

GIORDANO GALLERY 10080 Jasper Ave (429-5066) • Open Wed and Sat 12-4pm, anytime by appointment • **FALL SHOW '03** • **Artworks by Alko Taniguchi, Alex Cameron, Ruby 1** • **Man and others** • **Oct. 25-Nov. 19** • Opening reception: **Sat, Oct. 25 (1-4pm)**

LATITUDE 53 10248-106 St (423-5353) • Open Tue-Fri 10am-6pm; Sat, Sun noon-5pm • **PROJEK ROOM** • **BU-97** • **ROMAINTS** • Mixed media installation by Elinor Whelan • **MAIN SPACE** • **OCULUS** • **Sculptural/Installation work by Gillian Culyer** • **Until Nov. 8**

ROWLES AND COMPANY 10130-103 St (426-4035) • Open Mon-Fri 9am-5pm; Sat Noon-5pm • **Oil, acrylic, ink, watercolor** paintings and sculptures by a variety of Canadian artists • **Until November** • **ALTERNATIVE EXHIBITION SPACES** • **Hotel MacDonald** • **Acrylic paintings by Steve Mitts** • **OXFORD TOWER LOBBY** • **Oil paintings by Audrey Plummer** • **SCOTIA PLACE LOBBY** • **Acrylic paintings by Elaine Twedd** • **THE BELL TOWER** • **Paintings by Sheila Luck, Elaine Twedd and Francis Althay** • **Artists** • **Class art by Daniel Vargas, Mark Gibeau and Marcia De Vique** • **Until Nov. 29**

SEGHERS STUDIO GALLERY 604A, 10030-107 St • **event Street Plaza, North Tower (425-6885)** • **Open Tue-Thu 5:30-9pm** or by appointment • **Artworks by David Seghers, Robert von Eschen, Eric Butterworth, Jeff Collins, Pamela How (Wiles), Neil McClelland and Jacques Robach**

SNAP GALLERY 10137-104 St (423-1492) • Open Tue-Sat (12-5pm) • **MAIN SPACE** • **DOMESTICITY** • **Printmaking art works by Marjan Eggermont, Wendy Tokaly, Lori Droody, Amy Schermerbach and Ryan McCook** • **Until Nov. 15** • **SNAPPY SATURDAY** • **Family program; Sat, Oct. 25 (1-4pm)** • **\$5 (children 4-12)/adults free**

WORKS GALLERY Commerce Place, 10150 Jasper Ave (426-2122) • Open: Mon-Fri 11:30am-5:30pm • **LUV CONNECTION** and **THE LUCKY DOG** • **Mixed media works by Wilfred Kozub** • **Until Nov. 21** • Opening reception: **Thu, Oct. 23 (7-9pm)**

CLUBS/LECTURES

ALBERTA MUSIC CONFERENCE Shaw Conference Centre, www.musicab.ca (1-877-687-4239) • **Music Alberta** • **North career conference** featuring Lynn Klien, Christopher Norton, Jens Lindemann, Scott Prebys and Sally Albrecht • **Oct. 23-25**

THE GOOD, THE BAD AND THE UGLY Edmonton Room, Stanley Milner Library (470-0676) • Meeting presented by the Edmonton Jane Austen Society • **Sat, Oct. 25 (2-4pm)** • Free

HALLOWEEN CRITICAL MASS RIDE City Hall, South end, 1024 Ave, 100 St, www.critical-mass.org • **Oct. 31 (5pm)**

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St (426-4620) • **Speaker Ken Regan presents** *CRUX: A Privatization Success Story* • **Oct. 24 (Fri, Oct. 24 (6-8:30am))**

UNESCO CULTURE OF PEACE INITIATIVE 21 board room, Boyle McCauley Health Centre, 10628-96 St (473-4868/428-6947) • Meeting to promote and understanding of the Fourteen Points of Manifesto 2000 to put meaning

into the attainment of democratic self-determination for all people • **Wed, Oct. 29 (2-3pm)**

UPWARD BOUND TOASTMASTERS CLUB 10 FI, Baker Centre, 10025-106 St (472-2613) • Open house: Meet the challenge of public speaking • **Wed, Oct. 29 (7-9pm)**

LITERARY

AUDREY'S BOOKS 10702 Jasper Ave (423-3487) • **Phyllis Hinz and Lamont Mackay** present stories and recipes from their book *Recipes from the Road*; **Wed, Oct. 29 (noon)** • **Lois Simme** reads from her new novel, *What I'm Trying to Say* is Goodbye; **Jill Robinson** reads from her new collection of stories *Residual Desire*; **Thu, Oct. 30 (7-9pm)**

QUEER LISTINGS

ALBERTA LEGISLATURE North steps (708-1649) • Pro queer rally combating homophobia and fighting for equality • **Sun, Nov. 2 (2pm)**

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCCE) Suite 45, 9916-106 St (488-3234) • Open Mon-Fri, 1:30-5:30pm, 7-10pm • Support groups, library, youth group and discussion nights • **Women's Coming Out Group** for adult women of all ages who are questioning their sexual orientation; free, pre-register; starts Mon, Nov. 3 (7-9pm); Dec. 8

GAY MEN'S OUTREACH CREW (GMOU) 45, 9916-106 St (488-0564) • **COMING OUT WORKSHOPS** • Concerned about coming out? Self-acceptance? Sexual health and HIV/AIDS? Homophobia vs. Feeling good about yourself? Finding community? Relationships? Free and confidential • **Every Wed 10-11pm for 6 weeks** • **Until Nov. 19** • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

HIV NETWORK OF EDMONTON SOCIETY 105, 10550-105 St (488-0564) • **COMING OUT WORKSHOPS** • Concerned about coming out? Self-acceptance? Sexual health and HIV/AIDS? Homophobia vs. Feeling good about yourself? Finding community? Relationships? Free and confidential • **Every Wed 10-11pm for 6 weeks** • **Until Nov. 19** • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related diseases. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

ICARE 702A, 10242-105 St (448-1768) • www.icare-bertha.org • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

ILLUSIONS SOCIAL CLUB GLCCCE, Suite 45, 9916-106 St • Meetings every second Thursday each month

PFSLG GLCCCE, Suite 45, 9916-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians, gay, bisexuals/transgenders

THE ROOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-Tue, Fri-Sat 8pm-Tue • **TUE** • Wild and Wet Contest (8-midnight) with female DJ Rhonda • **WED** • Amateur strip with Wena Lu, Sticky Vicky, DJ Alvaro • **THU** • Rotating shows: Ladonna's review, Sticky's open stage and the Weekend Live game second and last Thursday with DJ Jazzy • **FRI** • Euro Blitz: Best new European music with DJ

Outlaw • **Uptalks** • DJ Jazzy and male stripper Downfalls-female stripper • **Sat** • Monthly theme parties Uptalks-new music with DJ Jazzy Downfalls-Best music DJ Dan • **SUN** • Betty Ford Hangover Clinic Show Bear Bash; every long weekend with DJ Jazzy • **Tue-Thu 11 (member)/\$4 (non-member); Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2**

SECRETS BAR AND GRILL 10249-107 St (990-1818) • **Lesbian and gay bar/restaurant**

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP egre@hotmail.com • Meetings every fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

YOUTH UNDER

free will astrology

BY ROB BREZSNY

ARIES

Mar 21 - Apr 19

Unfess to have fallen prey to a sin that become widespread: overusing the word "sacred." To my credit, I haven't sunk into the vulgar depths of New Age hucksters who offer workshops in "sacred e-mail marketing" or "sacred dog-walking." Still, I tend to be more sparing in my employment of the term so that on those rare occasions when I do, you will be appropriately awed. Like now, for instance. I predict you will soon be roused to reverence by a revelation that fits the description given by Cousineau in his book *The Art of Pilgrimage*: "If you aren't trembling as you approach the sacred, it isn't the real thing. The sacred, in its various guises as holy sound, art or knowledge, evokes emotion and commotion."

TAURUS

Apr 20 - May 20

William Henry Seward was the U.S. Secretary of State in the 1860s. Though his career included many notable achievements, he is best known for buying Alaska from Russia. His contemporaries thought this was a silly idea—Alaska was regarded as a frozen wasteland—and referred to it as "Seward's Folly." Ultimately, his determination to follow his dream in the face of ridicule proved

to be an act of brave genius. For 2.5 cents an acre, he added a rich land that now makes up one-fifth of the entire United States. I predict that you, Taurus, will soon have a chance to pull off your own version of Seward's Folly.

GEMINI

May 21 - June 20

Trial and error should be your main strategy these days. It's your best hope for generating reliable information. As you grope and stumble, keep in mind the following thoughts from philosopher Robert Anton Wilson. "These are the batting averages of the best hitters in baseball history: Ty Cobb: .366; Rogers Hornsby: .358; Joe Jackson: .356. Since an average of .333 means a player did not get a hit two out of every three times he batted, these champions made an out more often than they got a hit. Most professional players do much worse. Moral of the story: unless you're a brain champion equal to these baseball champions, you're probably wrong close to two out of three times."



CANCER

June 21 - July 22

Even if you're in love and happy with your partner, this is a perfect moment to ask for even more from your relationship. And if there's room for improvement in the way your love life is unfolding, it's an even more perfect moment. To launch the intimacy revolution, try this. After taking a bath and while still naked, write down the worst things that have happened to you because of being in love. Burn this document in the flame of a white candle while chanting the words "I am letting go of past disasters." Then dab cinnamon on your forehead, chest and genitals while murmuring this: "I deserve to be in love with a lover who brings out the best in me—a lover who inspires me to be in love with everything alive."

LEO

July 23 - Aug 22

We're all pretty ignorant about how our bodies work. Do you even know where your pancreas and spleen are, let alone what they do? Can you describe what happens to the air you inhale once it enters your lungs? Have you ever taken the trouble to study and experiment in order to discern what diet is best for your unique physiology? Do you know how much sleep you need to be highly alert and psychologically healthy? This is a favourable astrological time to deepen your understanding of your body's mysteries.

VIRGO

Aug 23 - Sept 22

I've been staring at my astrological charts for hours trying to determine where your head is at. The best I can figure out is that you're off the map... between the worlds... beyond the boundaries. Sorry I'm not able to be more specific. I guess you're pretty much on your own. I can at least tell you about the powers that this kind of outsider position usually confers: (1) sharper-than-usual intuition about the future; (2) a knack for making unexpected connections you didn't realize you needed; (3) an unpredictability that makes you attractive to people who can help draw out and clarify your unconscious desires.

LIBRA

Sept 23 - Oct 22

"Dear Rob: Your horoscopes tickle me in just the right place: wherever the opposite of my funnybone is. It's like you're following me around, but not like a creepy stalker—more like a kindly and slightly frazzled guardian angel, giving me the odd nudge to avoid doing something stupid, suggesting when I should duck and rousing the part of me that's ready to give up. Thank

you thank you thank you. —Appreciative Libra" Dear Appreciative: Somehow you knew that it's a perfect time to express your gratitude to those who have helped and inspired you. Saying thanks right now will be a kind of prayer that works better than begging for what you lack. It will have the mysterious effect of attracting even more goodies your way.

SCORPIO

Oct 23 - Nov 21

You're on the verge of tapping into a huge reservoir of fresh, starting-over energy. To aid you in capitalizing on this gift, I offer you Ellen Kort's poem "Advice to Beginners": *Begin. Keep on beginning. Nibble on everything. Pull up anchors. Sit close to the god of night. Lie still in a stream and breathe water. Climb to the top of the highest tree until you come to the branch where the blue heron sleeps. Eat poems for breakfast. Lick the mountain's bare shoulder. Measure the colour of days around your mother's death. Put your hands over your face and listen to what they tell you. Swim with the sea turtle into the moon. Drink wild geranium tea. Run naked in the rain.*

SAGITTARIUS

Nov 22 - Dec 21

"Modern woman's premenstrual crankiness is not just a physical syndrome," writes Clarissa Pinkola Estes in her book *Women Who Run With the Wolves*, "but is equally attributable to her being thwarted in her need to take enough time to revivify and renew herself." I would add my belief that men get cranky as often as women, and for the same reason: there are no ritually sanctified time-outs built into our crazy-making schedules. None of us has the slack necessary to avoid periodic meltdowns. This is a crucial point you cannot afford to ignore, Sagittarius. You're overdue for a sabbatical from your routine.

CAPRICORN

Dec 22 - Jan 19

You're emotionally healthy right now. Your mental hygiene is as good as it's possible to be. Here's a great way to celebrate: share the wealth. Commit vivid acts of generosity. Be discriminating about where you bestow your blessings, though. Since you can't help and save everyone, concentrate your attention on high-functioning people who will in turn multiply your gifts as they help and save others.

AQUARIUS

Jan 20 - Feb 18

A few years ago a group of smart-ass nerds hosted a jokey International Conference on Mad Science. They called for the submission of papers on topics like "tampering with the life-sustaining forces of the Universe" and "ill-advised dabbling with supernatural intelligences." I hereby protest your slanderous satire. The eccentric yet often brilliant experiments of the Aquarian tribe suggest that some forms of mad science result in good and beautiful works. And it's a perfect astrological moment for you to prove me right. You're poised to collaborate ingeniously with the life-sustaining forces of the universe, transcend limitations through graceful metamorphoses and enjoy useful communications with supernatural intelligences.

PISCES

Feb 19 - Mar 20

The last six weeks have been brought to you by BeerCoffee, the elixir that both relaxes your defenses and pumps up your ambition. You've been the perfect poster child for this amazing product—a dramatic example of what happens when a sensitive soul mellows out and gets excited at the same time. The good folks at BeerCoffee thank you for your excellent role modeling, and wish you well during the next phase of your development, when you'll be exploring the opportunities that have been blasted open by your paradoxical brilliance.

CLASSIFIEDS

If you want to place your Classified ad in *Vue Weekly* please phone 426-1996 for information. Deadline is noon the Tuesday before publication.

careers

Voice cartoons, commercials and more
Nov 1 voice over workshop 9-5
Nov 2 Cartoon Workshop 9-5
Immediate work potential \$150 /cst
Call Debbie 718-4394

VW1023-1100 (24x4)

help wanted

CHANGE YOUR LIFE! TRAVEL TEACH ENGLISH
We train you to teach. 1000's of jobs around the world. Next in-class or ONLINE by correspondence. Jobs guaranteed.
10762-82 Ave.
Call for free info pack 1-888-270-2941

VW 09093

travel

Spanish Immersion in Mexico
1-4 wks in Pto Vallarta, Accom. Meals \$450/wk
1-800-884-5669 www.talkadventures.com
VW1023-1216 (24x4)

Place your ad in *Vue Weekly* Classifieds
Phone 426-1996 for more information

rental space

Nice rental space for workshop on Whyte Ave.
\$25/hour. 432-0375

VW1023-1218 (24x4)

film acting

Reel Time Inc. has placed more performers on film sets in Alberta than any other agency over the past two consecutive years. We are currently updating our background and principal talent roster to be represented for upcoming feature films, TV series, commercial etc.
Call for a personal interview today.
Edmonton (780) 432-4601
Calgary (403) 802-0340
Toronto (416) 644-4300
Vancouver (778) 288-5404

VW1002-1030

FILM ACTING WEEKEND INTENSIVE

Learn to fully transform stage craft to camera technique with acclaimed Vancouver film coach Mark Brandon. Master the two critical elements that compel film directors to choose one actor over another. Previous acting experience or training required. Saturday and Sunday, 10-5pm. Nov. 15 and 16 TransAlta Arts Balm, PCL Studio Theatre.
Price: \$189. Info: Marie Zydok (780) 450-4595.

VW1023-1113 (Nov 15/16)

music instruction

MODAL MUSIC INC.
466-3116

Music instruction for guitar, bass, drums, and percussion.
Private instruction: focus on individual! Professional, caring instructors with music degrees, quality music since 1981.

VW 0901 03 (SEP)

Drum Lessons

Rhythm training tailored to the style you want to learn. 3-part lessons, technique, reading and styles. Call Scott @ 438-4355

VW1023-1100 (24x4)

workshops

Ever wanted to voice cartoons?

Beginner Cartoon Voice Workshop
Adults Oct. 25, teens Oct. 26, 9-5 pm.
Immediate work potential. Call Debbie 718-4394 \$150/course. Other workshops available.

VW 1004-1022 (24x4)

artist to artist

FREE • FREE • FREE • FREE • FREE
ARTIST/PROFIT/PROFIT/PROFIT/PROFIT
Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words will be subject to regular price or cruel editing. Free ads run for four weeks depending on available space. For more info please phone
Cluvs at 426-1996/ax 426-2889/ie office@vue.ab.ca or drop it off at 10303-100 St. Deadline is noon the Tuesday before publication.

artist to artist

Free dance floor 20 feet by 20 feet for serious dancers. Space must be booked lots of time available. Donations accepted for utilities. 428-9184

re1023

Artists, musicians, dancers, writers, etc. Do you have any experiences with "Paint by Number" art that you could share? Ph. Mike, Ontario Gallery 439-6943.

re1023

Art from the Unknown: Call for art for low-income artists. Deadline Nov. 3. More info Ph Chris @ Raj Pannu's office 414-0702 www.rajpannu.ca

re1025

Ice sculptor needed for winter production @ New City. Please contact Sarah @ re-4431 or by e-mail sarah@newcity.ca for more information.

re1018

Actors needed for a unique play celebrating Edmonton's 100th anniversary. M-F, all ages and cultures encouraged to audition. Alex 492-8714.

re1028

Rapid Fire Theatre improv workshops for Actors. Mon (7-9:30pm), Oct. 27, 320 drop-in each night. 448-0695

re1000

Join Arts Outreach at Grant MacEwan College for an arts-oriented trip to New York City Feb. 13-22, 2004. \$1995. For info call 497-4303.

re1001

Two acrobats/dancers wanted to play Noel Coward and Gertrude Lawrence, Image Theatre prod. Mar/Apr Age 30-50. British/Good accent. Ph 454-0606

re1018

One Voice, One Dream Productions is holding auditions for actors, singers, dancers and musicians. Call Michele 4343-2979, Cody 902-1525

re1018

Chinese Canadians: Did your family run a Chinese Restaurant in Alberta? Did you spend a lot of your childhood helping out rolling eggrolls, delecting shrimp and waiting tables? A local filmmaker wants to hear and document your stories. chesuey@interbun.com

re1009

THROUGH THE EYES OF THE ARTIST: Call for adults with developmental disabilities to participate in a project exploring citizenship and discrimination. Nina Huggen Centre for the Arts 474-7611.

re1018

Application forms for the Lee Fund for the Arts are available on the LAC website at www.edmontonarts.ab.ca. For more info ph Laurie Stalker @ 424-2787. Deadline: Oct. 31

re1009

Actors, cameramen, editors, administrators wanted: Movie to be shot in Edmonton. 15 actors (25-65 yrs) +/- Kim. mamek@yahoo.com

re1002

Independent Film Producer/Actor seeking female lead dancer for upcoming short film. Auditions to be held 20% 25% 50% tall, slim build. Dance background an asset but not nec. (training provided). Contact rahul@telus.net

re1025

Whistler Film Festival Announces Call for Entries for the third annual Whistler Film Festival. Available at www.whistlerfilmfestival.com. Until Oct. 24, 2003.

re1007

Actors needed for a unique play celebrating Edmonton's 100th Anniversary. M-F, all ages and cultures encouraged to audition. Ph Alex 492-8714

re1018

ACTORS: Local independent feature film seeking actors for principal/supporting roles. Oct. start. Roles max 6 days, mostly weekends. Ph Ken 428-5657

re1008

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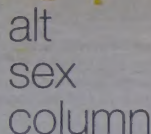
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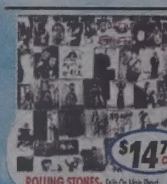
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